presents as its seventh program of the 1987-88 season:

its 199th opera production

LA CLEMENZA DI TITO
(1791)

(sung in Italian)

Music by Wolfgang Amadeus Mozart

Libretto by Caterino Mazzola
(based on a text by Pietro Metastasio)

Conductor .......................................................... Robert Feist
Joseph Pollard White, November 15*

Stage Director .................................................. Vincent Liotta

Scene Designer .................................................. Bill Forrester

Costume Designer ............................................. Paul Louey

Lighting Designer ............................................. Michael Immerwahr

Meany Theater
November 12, 13 and 14, 1987, 8:00 PM
November 15, 1987, 3:00 PM

*In partial fulfillment of the requirements for the D.M.A. degree in Instrumental Conducting.
CAST

TITO, Emperor of Rome, A.D. 79-81
   Pil-Sung Kim, November 12, 14
   Michael Dodaro, November 13, 15

VITELLLIA, Daughter of the Emperor Vitellius
   Kathleen Sassnet, November 12, 14
   Leslie Rambaldi, November 13, 15

SESTO, A friend of Titus
   Constance Koschman, November 12, 14
   Ann Wopat, November 13, 15

SERVILIA, Sister of Sesto
   Adriana Giarola, November 12, 14
   Jennifer Jett, November 13, 15

ANNIO, A friend of Sesto
   Caroline Jamieson, November 12, 14
   Cynthia Ann Oeck, November 13, 15

PUBLIUS, Commander of the Praetorian Guard
   Mol Ulrich

PROGRAM NOTE

None of Mozart's operas has suffered a decline in critical esteem so precipitous as La Clemenza di Tito; and none of his operas has been welcomed back into the current repertory with more enthusiasm. For three decades after La Clemenza di Tito was first performed in 1791, a few months before its composer's death, it was among Mozart's best-known and best-liked operas. F. X. Niemetschek, in the first full-length biography of Mozart (1798), could write: "From an aesthetic point of view, and as a beautiful work of art, La Clemenza di Tito can be considered Mozart's most perfect work." Opera-goers could see performances of La Clemenza di Tito in many parts of Europe during the early nineteenth century; it was the first of Mozart's operas to be performed in London, in 1806, and it enjoyed a prominent place in the repertory for the next two decades. For opera-lovers of the early nineteenth century Sesto, Vitellia and Tito were as familiar as Tamino, Carmen, and Wotan are to us today.

Tastes change; and by 1830 La Clemenza di Tito was beginning to slip from public and critical favor. Don Giovanni and The Magic Flute fascinated the romantic imagination in a way that La Clemenza di Tito could not. Musicians, critics and audiences gradually lost touch with La Clemenza di Tito.

Once an opera leaves the repertory it is hard to bring it back. Operatic criticism tends to guard against the return of works into the repertorial fold; the assumption seems to be that if a work is not performed, there must be some good reason for its absence. Yet La Clemenza di Tito has triumphed against such attitudes.

Productions in the 1960s and 1970s, including a particularly fine and influential one in London, have won a new public for La Clemenza di Tito, and critics and scholars have been quick to revoice their earlier views on the opera. We can now admire the elegance and pathos of Metastasio's libretto, with its exquisitely wrought portrayals of emotional turmoil, its delicate irony, its lyrical soliloquies. We can once again appreciate the full splendor of Mozart's music, in all its variety: the majestic grandeur of the overture, the warmth and intimacy of the love duet "Ah perdona," the destructive violence and gloomy foreboding of the first-act finale, and the virtuoso brilliance of Vitellia's famous rondò near the end of the opera, "Non più di fiori" (to cite but a few of the opera's highlights).

Few today would agree with Niemetschek that La Clemenza di Tito is Mozart's most perfect work. It was written in great haste;
Mozart had neither the time nor the peace of mind, during that last summer, to work out completely all the problems presented by Metastasio’s drama. *Idomeneo* (1781) remains the supreme masterpiece among Mozart’s serious operas. But many will agree that Mozart’s last opera is a work full of beauty and passion, full of musical richness and dramatic power. We can hope to enjoy many more productions of *La Clemenza di Tito*, now that it enjoys a solid and, by the looks of it, a permanent place in the operatic repertory.

**Synopsis**

The action of the opera takes place in Rome, in A.D. 80.

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**ACT I, SCENE 1, Vitellia’s palace**

The Emperor Titus is engaged to marry. Vitellia, daughter of the late Emperor Vitellius, incites Sextus to assassinate the emperor Titus, for she is enraged at not having been chosen by Titus as his empress. Even though Sextus is a friend of Titus, he is willing to carry out Vitellia’s commands since he is deeply in love with her.

**Duet**

**SESTO**

Come ti piace, impont, impont, regola i moti miei:
il mio dest in tu soli;
farò tutto per te.

**VITELLIA**

Prima che il sol tramonti
estinto vo’ l’indegno;
sai ch’egli usurpa un regno
che in sorte il ciel mi diè.

**SESTO**

Gin il tuo furor
m’accondo.

**VITELLIA**

Ebben, che pi ù s’attendo?

**SESTO**

Un dolce sguardo almeno
sia premio alla mia fè!

**VITELLIA & SESTO**

Fan mille affetti insieme
battaglia in me spietata.
Un alma lacerata più della mia non v’è.

Sextus’ friend Annius enters to announce that Titus will not, after all, marry Berenice. Vitellia hastily instructs Sextus to defer carrying out her orders, since this means that she may yet be chosen by Titus. When Sextus accuses her of not returning his love, Vitellia angrily retorts that she is weary of his doubts.
ARIA

VITELLIA

Deh se piacer mi vuoi, lascia
i sospetti tuo;
non mi stancar
con questo molesto dubitar.
Chi ciecamente crede,
impana a serbar fede;
chi sempre inganni aspetta,
allega ad ingannar.

VITELLIA

Ah, if you wish to please me,
cast aside your suspicions;
do not weary me
with these irksome doubts.
He who blindly believes
obliges one to keep faith;
he who always expects to be
betrayed invites betrayal.

She leaves, and Annius asks Sextus for the hand of his sister, Servilia, in marriage. Sextus assures his friend that he will seek the Emperor's consent to this.

DUETTO

ANNIO & SESTO

Deh prendi un dolce ampiesso,
amico mio fedel,
e ognor per me lo stesso
ti serbi amico il cele.

ANNIUS & SEXTUS

Ah, let me embrace you dearly,
my faithful friend,
and may heaven ever keep
your friendship constant for me.

SERVILIA

Ah, tu fosti il primo oggetto,
ché sì fosti fedel amai,
e tu l'ultimo sarai
ch'abbia nido in questo cor.

ANNIO

Cari accenti del mio bone!

SERVILIA

Oh m'a dolce, cara spero!

SERVILIA & ANNIO

Più che ascolto sensi tuo,
in me cresce più l'ardor.
Quando un'alm, e all' altra unita,
qual piacer, un cor risente!
Ah, si tronchi dalla vita
tutto quel che non è amor.

SCENE 2, The Roman Forum

The assembled populace sings the praises of Titus as he enters from the Capitol.

CORO

Serbate, o Dei custodi,
della Romana sorte,
in Tito il guisto,
il forte, l'onor di nostra età.

O gods who guard
the fate of Rome,
preserve in Titus the just,
the strong, the glory of our age.

Dismissing the assembled group, Titus speaks with Sextus and Annius and announces that he has decided to marry Servilia immediately. Noting Sextus' obvious embarrassment, Annius hastily speaks up in favor of the marriage. Titus sings of the happiness it gives him to benefit the oppressed and elevate his friends.

ARIA

TITO

Del più sublime soglio
l'unico frutto è questo:
tutto è tormento il resto,
e tutto è servitù.

TITUS

This is the sole fruit
of the most splendid of thrones:
all the rest is torment,
all else is servitude.

Publius, Commander of the Praetorian Guard, warns Titus that there is a conspiracy against him. Servilia enters and tells Titus that she is in
love with Annius, to which he replies that he welcomes her frankness and will not come between her and the man she loves.

**ARIA**

**TITO**

Ah, se fosse intorno al trono ogni cor così sincero! 
Non tormento un vasto impero, ma saria felicità.

**ARIA**

Non dovrebbero i regnanti tollerar si grave affanno, per distinguere dall'inganno l'insidiata verità.

**SCENE 5, Vitellia's palace**

Vitellia enters and, now under the impression that she has been passed over in favor of Servilia, renews her command to Sextus to kill Titus and set the Capitol aflame. Sextus hastens off to carry out her commands.

**ARIA**

**SESTO**

Parto, porto, ma tu ben mio, meco ritorna in pace, sarò qual più ti piace, quel che vorrai farb.

Guardami, e tutto obblio, e a vendicarti io volo.

A questo sguardo solo da me si penserà.

Ah qual poter, o Dei! donnaste alla beltà!

As soon as he has left, Publius and Annius enter to inform Vitellia that Titus has now decided that she shall be his consort. Vitellia is horrified and attempts to call Sextus back, but she is too late.

**TRIO**

**SEXTUS**

I.go, but, my dearest, make peace again with me.

I will be what you want most do whatever you wish.

Look at me, and I will forget all and fly to avenge you; I will think only of that glance at me.

Ah, you gods, what power you have given beauty!

**VITELLLIA**

Vengo! Aspettate! Sesto! Ahimè! Sesto! è partito?

O sdegno mio funesto, o insano mio furor!

**SCENE 6, Overlooking the Capitol**

Sextus has passed on instructions to his fellow conspirators and the Capitol has been set ablaze. But he is in anguish at having agreed to carry out a plot against his friend the Emperor. As the cries of the populace can be heard in the distance, Servilia, Annius, Publius, and Vitellia arrive on the scene to see what has occurred. Sextus is about to announce that Titus has been stabbed to death, and Vitellia is just in time to stop him from confessing that it was he who committed the murder. As the cries from the populace are heard in the distance, all mourn the tragedy that has befallen Rome.

**RECITATIVE**

**SEXTUS**

Go Dei, che smania è questa, che tumulto ho nel cor! Palpitò, agghiaccio, m'inamfininò, m'arrestò, ogn'aura, ogn'ombra mi fa tremare.

Io non credo che fosse si difficile imprese esser malvolio. Ma compirla convien, Almen si voce con valor a perir. Valore? E come può averne un traditor?

Ah, non ho core, Vitellia, a secondar gli sdegni tuoi: morrei prima del colpo in faccia a lui.

S'impedisca ma come, arde già il campidoglio!

Un gran tumulto io sento d'armi e d'armati! ah tardo è il pentimento!

**SEXTUS**

Oh heavens, what frenzy this is what torment within my heart! I quake, freeze... set out, draw back; every breath, every shadow, alarms me.

I never thought it so hard to undertake villainy. But I must fulfill my task. At least let me go to my death with courage.

Courage? And how can a traitor show that? Ah, Vitellia, I have no heart to further your wrath.

I would die before striking him this blow. It must be stopped... but how? The Capitol is already ablaze. I hear a great din of arms and soldiers: alas, repentance is too late.
QUINTET WITH CHORUS

SESTO
Deh conservate, oh Dei!
a Roma il suo splendor,
 o almeno i giorni miei
coi suoi troncate ancor.

ANNIO
Amico, dove vai?

SESTO
Io vado, lo saprai, O Dio,
lo saprai per mio rossor.

ANNIO
Io Sesto non intendo;
ma qui Servilia viene.

SERVILIA
Ah, che tumulto orrendo!

ANNIO
Fuggi di quà, mio bene!

SERVILIA
Si teme che l'incendio
non sia dal caso nato,
ma con peggior disegno
ad arte suscitato.

PUBLIO
V'è in Roma una congiura,
per Tito ahime spavento
di questo tradimento
chi mai sarà l'autor?

SERVILIA, ANNIO, PUBLIO
Le grida, ahimè!
ch'io sento mi fan gelar d'oror.

VITELLIA
Chi per pietade, oh Dio!
m'addita, dove Sesto?
in odio a me son io,
ed ho di me terror.

SERVILIA, ANNIO, PUBLIO
Di questo tradimento chi mai sarà l'autor?

SEXTUS
Deh conservate, oh Dei!

ANNIUS
Friend, where are you going?

SEXTUS
I am going... Oh heavens,
you will know by my shame.

ANNIUS
I do not understand Sextus...
But here comes Servilia.

SERVILIA
Ah, what a dreadful uproar!

ANNIUS
Fly from here, my dearest.

SERVILIA
It is feared that the fire
may not have started by
chance,
but was purposely raised
with evil intent.

PUBLIO
There is a conspiracy in Rome;
alas, I fear for Titus:
who could be the author
of this treachery?

SERVILIA
Ah, what a dreadful uproar!

ANNIUS
Fly from here, my dearest.

SERVILIA
It is feared that the fire
may not have started by
chance,
but was purposely raised
with evil intent.

PUBLIO
There is a conspiracy in Rome;
alas, I fear for Titus:
who could be the author
of this treachery?

SEXTUS
Ah, where can I hide?

VITELLIA
Sesto!

SESTO
Da me che vuoi?

VITELLIA
Quai sguardi vibri intorno?

SESTO
Onde mai m'ascondo?

VITELLIA
Sesto!

SESTO
Di me che vuoi?

VITELLIA
Quai sguardi vibri intorno?

SESTO
Fu l'uom più scellerato,
l'orror della natura fu...
u...

VITELLIA
Taci, forsenato
deh non ti palesar.

SERVILIA, ANNIO, PUBLIO
Qual destra rea macchiarsi
potè d'un tal delitto?

SESTO
Chi per pietade, oh Dio!
m'addita, dove Sesto?
in odio a me son io,
ed ho di me terror.

SERVILIA, ANNIO, PUBLIO
Di questo tradimento chi mai sarà l'autor?

SEXTUS
Ah, where can I hide?

VITELLIA
Sesto!

SESTO
Da me che vuoi?

VITELLIA
Quai sguardi vibri intorno?

SESTO
Fu l'uom più scellerato,
l'orror della natura fu...
u...

VITELLIA
Be silent, madman;
do not give yourself away.

SERVILIA, ANNIO, PUBLIO
Qual destra rea macchiarsi
potè d'un tal delitto?

SESTO
Chi per pietade, oh Dio!
m'addita, dove Sesto?
in odio a me son io,
ed ho di me terror.

SERVILIA, ANNIO, PUBLIO
Di questo tradimento chi mai sarà l'autor?
ACT II, SCENE 1, The Imperial Gardens

Sextus, having been told by Annius that Titus is not dead, confesses his treachery to Annius, who advises him to make a clean breast of it to Titus.

SESTO
Rammenta chi t'adora
in questo stato ancora.
in questo stato ancora.
mercede al mio dolore
mercede al mio dolore
sia almen la tua pietà.
sia almen la tua pietà.

ANNIUS
Return to Titus's side;
return, and make amends
for past error
for past error
with repeated proofs
of loyalty.
of loyalty.

VITELLIA
(Mi laceran il core
rimorso, orror, spavento!
Quel che nell'alma io sento
diuol morir mi fa.)

PUBLIO
(L'acerbo amaro pianto
che da suoi lumi
piove, l'anima mi commove,
ma vana è la pietà.)

But Vitellia enters and asks him to flee from Rome to protect his life and her honor. Publius enters and announces that the man stabbed was not Titus but, in error, was Lentulus who has survived to accuse Sextus. He arrests Sextus and takes him before the Senate.

TERZETTO

Sesto
Se a volto mai ti senti lieve aura
che s'aggiri,
gli estremi miei sospiri
quell'alito sarà.

VITELLIÀ
(Per me vien tratto a morte;
ah dove mai m'ascondo?
Fra poco noto a1 mondo
il fallo mio sarà.)

PUBLIO
Vieni.

Addio.

VITELLIÀ
Sentì! mi perso, o Dio!
Che crudeltà!

CORO
Ah, grazie si rendano
al sommo fattor,
che in Tito del trono
salvò lo splendor.

TITO
Ah no, sventurato
non sono cotanto,
se in Roma il mio fato
si trova compianto,
se voti per Tito
si formano ancor.

CORO
Ah, grazie ecc.

CORTESIA
Ah, let us give thanks
of the supreme Creator,
who in Titus preserved
the glory of the throne.

TITUS
Ah no, I am not so unfortunate
if my lot finds sympathy in
Rome,
if prayers are still
offered up for Titus.

CORTESIA
Ah, let us give thanks, etc.

Titus sends Publius to discover the Senate's verdict. He himself is still convinced of his friend Sextus' innocence. Publius points out that not everyone is as kind as Titus.
ARIA

PUBLIO,
Tardi s'avvede
d'un tradimento
chi mai di fede
mancar non sà;
un cor verace,
pieno d'onore,
non è portento
se ogn'altra core
crede incapace
d'in fedeltà.

When Publius returns, it is to confirm Sextus' guilt. Annius arrives and pleads on his friend's behalf.

ARIA

ANNIO
Tu fosti tradito,
ei degni di morte,
ma il core di Tito
pur lascia sperar.
Deh! prendi consiglio,
Signor, dal tuo core,
il nostro dolore
ti degna mirar.

Titus cannot bring himself to sign the death sentence before first speaking to Sextus, whom he orders to be brought before him.

TERZETTO

SESTO
(Quello che Tito è il volto?
Ah, dove o stelle è andata
la sua dolcezza usata
or ei mi fa tremar.)
TITO
(Eterni Dei! di Sesto dunque
il sembiante è questo?
o come può un delitto
un volto trasformar.)

PUBLIO
(Mille diversi affetti
in Tito guerra fanno;
s'ei prova un tale affanno,

SESTUS
(Se il viso di Titus
Ah, tu stelle, dove ha
suo gentilezza usata
Or mi fa tremare?)
TITO
(Ai Dei eterni! che Sesto dunque
Il sembiante è questo?
O come può un delitto
Un volto trasformare?)

PUBLIO
(A thousand different affections
in Titus war; he feels such torment,
he still loves him.)

TITO

Non odi?
SESTUS

(Di sudore mi sento,
o Dio! bagnar.)
TITO

(Oh voice that weighs so
heavy on my heart)

SESTUS

(Oh heaven, I feel
myself bathed in sweat)

TITO

Do you not hear?
SESTUS

(Oh god! A dying man
could not suffer more)

Titus tries to find a way to save Sextus, but Sextus cannot offer any explanation without incriminating Vitellia. As he is led off to die in the arena, Sextus asks Titus to remember, for a moment, their former friendship.

ARIA

SESTO

Ah, for this single moment
remember our former love,
for your anger, your severity,
make me die of grief.
Unworthy of pity, it is true,
I ought only to inspire horror.
Yet you would be less harsh
if you could read my heart.
In despair, I go to death
but dying does not affright me.
The thought that I was
a traitor to you tortures me.

(Santo affanno soffre un core,
Nel morir non mi spaventa.
Il pensiero mi tormenta
Che fui teco un traditor!
(Tanto affanno soffre un core,
ne si more di dolor)

SESTUS

Ah, for this single moment
remember our former love,
for your anger, your severity,

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Left alone, Titus decides that, for the sake of his own conscience, he will forgive Sextus.
TITO
Se all'impero,
amici Dei!
necessario è un cor severo,
o togliete a me l'impero
o a me date un altro cor.
Se la fè de regni miei
coll'amor non assicuro,
d'una fede non mi curo
che sia frutto del timor.

ARIA
Che t'ubbidl, crudele?
che ingiusta t'adori?
Che in faccia a morte
sì gran fede ti serba?
E tu frattanto, non ignota a te
stessa,
andrai tranquilla al talamo
d'Augusto?
Ah! mi vedrei sempre
Sesto d'intorno.
E l'auge e i sassi
temere che loquaci
mi scoprissero a Tito.
A piedi suoi vadasi il tutto a
palesar.
Si scemi il delitto di Sesto,
se scusar non si può,
col falso mio.
D'impero e d'imenei speranze
addio.

SCENE 3, Vitellia's palace
Publius encounters Vitellia who questions him on Sextus' conversation
with the Emperor. She learns that she has not been betrayed. Servilia
and Annius enter and ask Vitellia to intercede with Titus on behalf of
Sextus.

ARIA
If you do nothing for him
but shed tears,
al your weeping
will be of no avail.
Oh, how like
cruelty is this useless
pity that you feel.

SERVILIA
S'altr o che lagrime
per lui non tenti,
tutto il tuo piangere
non gioverà.
A quest'inutile
pietà che senti,
o quanto e simile la crudeltà.
Left alone, Vitellia realizes that she cannot allow herself to become
Empress and see Sextus, who loves her, put to death for a crime to
which she had incited him.

RECITATIVE
VITELLA
Ecco il punto, O Vitellia,
è d'esaminar la tua costanza.
Avrai valor, che basti
a rimar ar esangue
il tuo Sesto fedel?
Sesto, che t'ama
più della vita sua?
Che per tua colpa
divenne reo?

VITELLA
Now is the moment, O Vitellia,
to test your firmness:
will you have sufficient
courage
to look upon your faithful
Sextus lifeless?
Sextus, who loves you more
than his own life,
who for your sake
committed a crime,
who obeyed you, cruel one,
and adored you, unjust as you
are,
who in the face of death
remains so true to you?
While you, aware of this,
calmly go
to Caesar's bridal bed?
Ah, I should always see
Sextus near me
and fear the breezes
and the stones might speak
and betray me to Titus.
Let me go and confess all at
his feet.
Let Sextus's crime,
if it cannot be forgiven,
be lessened through my guilt.
Ah farewell, hopes of dominion
and marriage!

RONDO
Non più di fiori
vaghe catene, discenda,
imene ad intrecciare.
Stretta fra barbare
aspro ritorte
voggo la morte
ver me avanzar.
Infelice! qual orrore!
Ah! di me che si dirà?
Chi vedesse il mio dolore
pur avria di me pietà.

SCENE 4, A great amphitheatre

CORO
Che del ciel, che degli Dei,
tu il pensier, l'amor tu sei,
grand'Eroe, nel giro angusto
si mostrò di questo di.
Ma, cagion di maraviglia non è gia,
felice Augusto, 
che gli Dei 
ch'io somiglia, custodiscano così.

Sextus is brought before Titus. Vitellia now enters and confesses her part in the crime. Astonished at the number of people who appear to have wanted to betray him, the magnanimous Emperor nevertheless refuses to take refuge in cruelty.

RECITATIVE

TITO
Ma, che giorno è mai questo?
Al punto stesso
che assolve un reo
ne scopero un altro.
E quando troverò,
giusti Numi,
un'anima fedel?

TITUS
But what a day this is!
At the very moment that I
absolve one wrongdoer,
I discover another?
When, just gods, shall I find
a loyal soul?
I believe the stars conspire
to oblige me, despite myself,
to turn cruel.
No: they shall not have this
satisfaction.
My strength is already pledged
to continue the contest.
Let us see whether
others' perfidy
or my demency
will be more enduring.
Release Sextus:
Lentulus and his followers
shall again enjoy life and
liberty.
Be it known in Rome
that I am the same,
that I know all,
for avenge everyone
and forget it all.

Sesto
Tu, è ver, m'assolvi Augusto:
Ma non m'assolve il core,
che piangerà l'errore,
finché memoria avrà.

Tito
Il vero pentimento
di cui tu sei capace
val più d'una verace costante
fedeltà.

Vitellia, Servilia & Annio
O generoso, o grande!
e chi mai giunse a tanto?
Mi trae dagli occhi
il pianto l'eccelsa sua bontà!

Tutti (escluso Tito)
Eterni Dei, vegliate
sui sacri giorni suoi,
a Roma in-lui serbate:
la sua felicità.

TITUS
You forgive me, Caesar, it is
true
but my heart, that will lament
its error as long as memory
lasts,
does not forgive me.

TITUS
The true repentance
of which you are capable
is worth more than a truly
constant fidelity.

Oh generous and noble soul!
Who ever attained such
heights?
His supreme goodness
draws tears from my eyes.

All (escluso Titus)
Eternal gods, watch
over his sacred days:
preserve in-him
Rome's happiness.

TITUS
Cut short, eternal gods,
cut short my days
on that day when the good of
Rome
ceases to be my care.

He pardons everyone, and the opera ends with the entire populace
praising the clemency of their Emperor.
UNIVERSITY SYMPHONY
Robert Feist, Conductor
Joseph Pollard White, Assistant Conductor
David Wilcox, Orchestra Manager

Violin I
Robin Prinzing
Michelle Davis
Rebekah Coates
Shaun McBride
Karen Sorenson
Jennifer Adams
Shirley Lee
Myung Hee Yang
Susie Kim
Heather Hull

Cello
Bret Smith
Joseph Bichsel
Erin Adams
Chris Marcum
Kate Whitlock
Teresa Wang
John Ames
Igor Mehltretter
Leslie Friend

Bass
Veronica Rudolph
David Hirsch

Flute
Kathy Frank
Jill Hermes

Oboe
Chiun-Mei Huang
Kim Kosct
Yi Yin Angela Hsu

Clarinet
Mac Cantrell
Karlin Love
Beverly Setzer

Basset horn
William McColl
Bev Setzer

Bassoon
Krista Lake
Jeff Eldridge

Horn
James Hendrickson
Tony Miller

Trumpet
Richard Steele
Craig Ball
Sam Mann

Timpani
Bruce Monroe

Harpischord
Glenda Williams

UNIVERSITY OPERA CHORUS
Matthew Changhoon Park, Chorus Master

Kurt Alakulppi, Shawn Baiy, Alice Bridforth, Michaela Butler,
Andrea Campbell, Aaron Brandon Caughey, Peter Donovan, Victoria Feethan
Jody Franich, George T. F. Henny, Linda Hutchinson, Deirdre Jasper,
Stacia Johnson, Mark Kuss, Melanie Nalbandian, Glen V. Rumbaoa,
Irene Senedak, Patricia Star

*Clarinet obbligato ("Parto, parto," Aria of Sesto, Act I)
**Basset horn obbligato ("Non piu di fiori," Aria of Vitellia, Act II)
STAFF

Stage Manager.................................................. Jeffery Hinze
Assistant Conductor........................................... Joseph Pollard White
Chorus Master.................................................. Matthew Changhoon Park
Coach/Accompanists................................. Jumhee Spicer, Glenda Williams
Technical Director............................................ Douglas A. Martelon
Property Master............................................... Alexander Danilchik
Assistant Director......................................... Theodore Deacon
Assistant Scene Designer............................. Roberta Russell
Assistant Costume Designer.......................... Heather Hudson
Assistant Technical Director......................... Malcolm Brown
Assistant Stage Manager............................... Robert Charboneau
Orchestra Manager........................................... David Wilcox
Scenic Artists............................................. Christine Bergman, Anne Stewart
Master Electrician........................................... Amanda Perringer
Stage Crew.................................................. Richard Anderson, Christine Bergman,
.................. Curt Enderle, Jim Gunn, Chris McBride, Roberta Russell,
... Anna Schlobohm, Bob Taft, Paul Taylor, Mike Wellborn,
... Holly Kroon, Michael Flynn Diana Herrmann,
... Stan Ruth, and students from DRAMA 210 & 101
Costume Construction................................. Paul Louey, Susan Higgins, Jeanne Arnold,
... "Heather Hudson," Ann Brown, Faith Sohi,
... Renee Murphy, Jeff Buttercup
Wardrobe Crew............................................... Eric Peterson, Trudi Debene,
... Jennifer Trudeau, Joe Seabeck
Slide Design Assistants.......................... Marianne Meadows, Michael Wellborn
Wigs............................................................ Joyce Degenfelder
Accessories by............................................... Heather Hudson
Shoes by.......................................................... Scott Gray
Set Construction Crew.............................. Alan Weldin, Malcolm Brown,
... Christopher McBride, Richard Anderson,
... Christian Bergman
Running Crew............................................... Pam MacAtee, Debbie Packard, Tom Marino

*In partial fulfillment of the requirements for the M.F.A. degree in Technical Theater.
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