

GOYESCAS & GIANNI SCHICCHI

CAST

Goyescas

Rosario, a highborn lady Anjani Briggs
(April 18, 24, 26)
Rachel Brown
(April 17, 19, 22, 25)

Fernando, captain of the guard
Jeremiah O’Brine
Paquiro, a toreador Patrick Kennedy
Pepa, a girl of the people Taylor Iverson
Flamenco Singer/witch Elizabeth Schoen
Student artists (representing Goya and Granados)
Mac Wright
Schuyler Jensen

Majas and Majos

Sopranos

Emma Eliason, *section leader*
Anna Eifert
Rebecca Fitzgerald
Elizabeth Schoen
Kim Stanish

Altos

Natalia Johnson, *section leader*
Heather Bates
Amanda Kohler
Susie Pollino
Octavia Schultz
Kaitlin Webster

Tenors

Jake Davies, *section leader*
Jacob Bernado
Sam Brown
Julian Fajardo
Eoghan Gormley
Ian O’Malley

Basses

David Gary, *section leader*
Tiernan Dwyer
Owen Fox
Schuyler Jensen
Garrett Lander
Mackenzie Wright

Gianni Schicchi

Relatives of Buoso Donati, a rich gentleman

Zita, cousin of Buoso Hannah Petersen
Rinuccio, her nephew, in love with Lauretta
Nicholas Kim
Gherardo, Buoso’s nephew Michael Krenning
Nella, his wife Andrea Paulson
Gherardino, their son Brendan Leonard
Linnea Bone (cover)
Betto, Buoso’s cousin Gavin Hayes
Simone, Buoso’s cousin . . . David Gary
Marco, Simone’s son Jason Hamann
La Ciesca, Marco’s wife . . . Yuliya Varavina

Buoso Donati Sam Brown
Gianni Schicchi, newcomer to Florence
Nathaniel Voth
Lauretta, daughter of Schicchi
Shelby Gottberg
(April 18, 24, 26)
Jeanie Marinella
(April 17, 19, 22, 25)

Maestro Spinelloccio, a doctor
Jake Davies
Ser Amantio di Nicolao, a notary
Julian Fajardo
Pinellino, a cobbler Owen Fox
Guccio, a dyer Tiernan Dwyer

PRE-SHOW MUSICAL SELECTIONS

Performed on guitar by Schuyler Jensen

Lagrima
Adelita
Marleta
by Francisco Tarrega

Suite Castellana
Fandanguillo
Arada
Danza
by Federico Moreno Torroba

INSTRUMENTALISTS

Piano Jay Rozendaal
Guitar Schuyler Jensen
Cello Kyle Matson
Clarinet Hannah Sneller
Percussion Jason Hamann

PRODUCTION STAFF

Stage Director and Designer
Amber Sudduth Bone
Music Director and Chorusmaster
Jay Rozendaal
Choreographer Elizabeth Schoen
Assistant Choreographers Teresa Lane
Natalia Johnson
Lighting Designer Conor Watson
Costume Designer Erica Manzano
Stage Manager Megan Duncan
Assistant Stage Manager Anna Vraney
Technical Director Tim Albertson
Fight Director Fred Tse
Set and Properties
Construction Chris Bowe
Eric Brake
Dylan Cisneros
Owen Fox
Lucas McVey
Mac Wright

Construction Assistance Jake Davies
Emma Eliason
Jeff Kunkel
Clara Johnson
Cadence McAfee
Andrea Paulson
Kim Stanish
Running Crew Dylan Cisneros
Owen Fox
Ian O’Malley
Graphics Nathaniel Voth
Scenic Painter Hannah Petersen
Projections Ian O’Malley
Supertitles Jay Rozendaal
Supertitles Operators Emily Abbott
Olivia Quigley
Properties Master Owen Fox
Costume Assistant Maribeth Brisky
Dresser Kenzie Buller
Hair and Makeup Natalia Johnson

CFPA.WWU.EDU/THEATREDANCE

THIS WEEK IN THE ARTS

ESCAPE MONOTONY!

Stay current with more fun events through the College of Fine and Performing Arts weekly e-newsletter: **Frequency**. There is something for everyone's taste & schedule! Sign up at cfpa.wwwu.edu.

Special Thanks:

Andi and Alex Davies

Andy and Dee Dee
Marshall

Bellingham Unitarian
Fellowship

Ben Crabill

Charlotte Roulet

Cher Carnell

Christopher Bianco

Christopher Bowe

David Saxton

Dipu Gupta

Elise Swanson

Eric Brake

Gustavo Camacho

Heather Dalberg

Leslie Guelker-Cone

Lucas McVey

Monica Hart

Paqui Paredes

Rachel Brown

Rachel Roulet

Robin and Marc Leonard

Timothy Fitzpatrick

The Cast, for their help
in the creation of sets
and props

*Thanks to our
friends at*

Corry's Fine Dry Cleaning

1901 CORNWALL, BELLINGHAM
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 **WESTERN**
WASHINGTON UNIVERSITY
COLLEGE OF FINE AND PERFORMING ARTS

Performing Arts Center Choir Room 16

April 17-19 & 24-26, 2015

cfpa.wwwu.edu/theatredance (360) 650-6146

7:30pm Fri & Sat, 2:00pm Sun

Both *Goyescas* and *Gianni Schicchi* premiered at the Metropolitan Opera during World War I. The transforming worldview of the early years of the 20th century is reflected in a theme common to both plots: the protagonist rejects traditional class- and/or gender-related social restrictions and notions about individual merit, instead basing his or her choices on personal beliefs about humanity and fairness.

Aristocratic Rosario struggles to reconcile her attraction to the rousing and licentious revelries of the *majos* and *majas* of Madrid with her sense of her social identity and relationship with her fiancé Fernando, who disapproves of her crossing class boundaries. Fernando’s vision of Rosario as a paragon of virtue is flouted by his discoveries about her behavior and suspicions about her past with the handsome Paquiro. Over the course of his quest to defend her honor, Fernando comes to realize that it is actually Rosario’s empathy and lack of prejudice that is at the heart of why he truly loves her.

Meanwhile, past generations look down from their frames on the antics of the greedy Donati family, who are frantic and distraught upon finding that their noble inheritance has been diverted to a monastery in the will of Buoso Donati. It is clever newcomer, the plebian Gianni Schicchi, who has all of the answers to their problems. Though he will be condemned by Dante to pay eternally in the *Inferno* for his impersonation of the dead man, Schicchi arranges to divide the estate fairly, enabling his beloved daughter to marry a son of the family.

We have therefore set this production in the tempestuous 1920s, a decade which saw a new era of personal freedom arise, an art deco butterfly emerging from the cocoon of Victorian prudery and social constraints. Poignantly, neither composer lived to see far into these years, yet there is a common thread in these works which represents the dawn of a new age.

OPERA AT WESTERN WASHINGTON UNIVERSITY

Western’s Opera Studio offers students exceptional performing experience in small-scale studio productions alternating with fully produced works in collaboration with the WWU Symphony and Department of Theatre & Dance, as well as scenes produced and performed by students in the program. The Opera Studio provides valuable experience for young singers to grow in the broad range of skills called for in dynamic, exciting performance - from strong musicianship and singing, to acting, movement, and collegiality. The high level of student achievement in opera at Western was recently recognized by the National Opera Association with a First Place award in their 2014 Opera Production Competition (Division III) for *A Midsummer Night’s Dream* by Benjamin Britten.

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CULTURAL NOTES ON GOYESCAS

Ranging from his youthful colorful tapestries of peasants, designed to adorn the walls of the palaces of the nobility, through series of etchings both whimsical and terrifying, beautiful and evocative portraits, and the shadowy and sinister paintings of his later years, the prolific works of Francisco Goya are icons of Spanish history and culture. Perhaps for Goya, art represented a way to cope with some of the unspeakable scenes of violence, tragedy, and longing witnessed during his long life. Yet, it was ostensibly an inescapable obsession – it is thought that the very lead in his pigments was at least partially the cause of a mysterious illness that beset Goya in midlife, eventually caused his deafness and mental despair. To honor his life’s labor, this production showcases over one hundred of Goya’s works, roughly divided into three periods correlating with the three scenes of *Goyescas*.

Here are some of the terms and traditions from Spanish culture, Goya’s life, and Granados’ composition which are highlighted in the story:

- The opening scene takes place during the Madrid Carnival, where many of the events are carried out much in the same way today as they were in Goya’s time 200 years ago. These include the tossing of the *pelele*, a large straw effigy (colloquially, a metaphor for a simpleton in love) and the Burial of the Sardine, marking the beginning of Lent. The sardine procession still visits sites that were important to Goya including the Plaza Mayor and the Hermitage of St. Anthony of Florida (containing one of Goya’s epic murals and also his burial site). The *majas* and *majos* also speak of the Meadow of San Isidro and the Manzanares River which flows through Madrid. Many of these places are depicted in the paintings for Scene I; the San Isidro procession is featured again in one of the final images of the show, demonstrating the evolution in Goya’s style.
- The Duchess of Alba was considered by Granados to be the inspiration for the character of Rosario in *Goyescas*. Though nothing conclusive is known about the level of her personal relationship with Goya, in the “Black Duchess” painting seen at the end of the show, the words “solo Goya” are etched in the sand at her feet, and she is wearing rings on which are inscribed “Goya” and “Alba.” We have chosen to include characters representing the creators of *Goyescas* (Granados and Goya) as members of a Spanish *tuna*, highlighting this tradition in which university students dress up as troubadours and travel with their music in search of romance and sustenance. Throughout the show, they are shown interacting with the other characters and creating art in response to the events of the plot.
- Scene II takes place at a *baile de candil*, a dance for the lower classes which traditionally ended with the prank of snuffing the oil lanterns, after which the room would fill with smoke and all kinds of wild things might happen. Aristocrats including the Duchess of Alba and the Queen of Spain herself were known to dress in *maja* attire and attend.
- Goya was fascinated with witchcraft and created a number of etchings and paintings centered on folklore and traditions related to the supernatural and death. Many of them feature owls and other winged creatures, who were thought to be associated with occult powers. We have included a character based on this part of Goya’s works who also represents the spirit of Death. Much of the music for Fernando in this scene is drawn from Granados’ earlier work, “Serenade of the Spectre.”
- Blossoming from an earlier namesake piano suite, the score of *Goyescas* is rich with culturally-laden folk and popular melodies, including a famous *zarzuela* tune, “*Tirana de Tripili*,” about a dancing girl who steals the souls of those who watch her. Granados also drew on his *Escenas poeticas* and a number of his *tonadillas*, especially those concerning love and hate and their power to drive people to madness.

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