Goyescas
Rosario, a highborn lady............... Anjani Briggs
(Friday, April 18, 24, 26)
Rinuccio, her nephew, in love with Lauretta............. Nicholas Kim
Gherardo, Buoso’s nephew...... Michael Krening
Nella, his wife.................... Andrea Paulson
Gherardino, their son............. Brendan Leonard
Betto, Buoso’s cousin............. Linnea Bone (cover)
Simone, Buoso’s cousin........... David Gary
Marco, Simone’s son.................. Jason Hamann
La Ciesca, Marco’s wife.......... Yuliya Varavina

Gianni Schicchi
Lauretta, daugther of Schicchi............. Shelby Gottberg
(Jun 14, 19, 22, 25)
Maestro Spinelluccio, a doctor......... Jake Davies
Ser Amanto di Nicolao, a notary........... Julian Fajardo
Pinellino, a cobbler..................... Owen Fox
Guccio, a dyer...................... Tiernan Dwyer

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........................ Eliza Schoen
Assistant Choreographers........... Teressa Lane
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.................... Lucas McVey
Construction......................... Mac Wright

Construction Assistance............ Jake Davies
Emma Eliason
Jeff Kunkel
Nathaniel Voth
Natalia Johnson
Jen Kunkel
Olivia Quigley

Graphics.......................... Nathaniel Voth
Scenic Painter.................... Hannah Petersen
Projections....................... Ian Malley
Jay Rozendaal
Emily Abbott
Olivia Quigley

Properties Master..................... Owen Fox
Costume Assistant................. Maribeth Brisky
Dresser.......................... Kenzie Buller
Hair and Makeup.................. Natalia Johnson

PRE-SHOW MUSICAL SELECTIONS

Lagrima
Suite Castellana
Adelita
Fandanguillo
Marleta
Arada
by Francisco Tarrega
Danza
by Federico Moreno Torroba

Goyescas & Gianni Schicchi
CAST

Majas y Majos
Sopranos
Emma Eliason, section leader
Anna Elfert
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

Goyescas
Relatives of Buoso Donati, a rich gentleman
Zita, cousin of Buoso........... Hannah Petersen
Buoso Donati................... Sam Brown
La Ciesca, Marco’s wife........ Yuliya Varavina

Gianni Schicchi
Lauretta, daughter of Schicchi............. Shelby Gottberg
(Jun 14, 19, 22, 25)
Maestro Spinelluccio, a doctor......... Jake Davies
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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

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Performing Arts Center Choir Room 16
April 17-19 & 24-26, 2015
cfpa.wwu.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 *majo* and *maja* 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.

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.
Ranging from his youthful colorful tapestries of peasants, designed to adorn the walls 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 middle age, 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 maja and majo 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 tene, 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, “Vitana de Tripili,” about a dancing girl who steals the souls of those who watch her. Granados also drew on his Escoz porcio and a number of his tonadillas, especially those concerning love and hate and their power to drive people to madness.

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