

THE ORCHESTRA

NORMAN RIAN, Conductor

STRINGS: WARREN VAN BRONKHORST, COLLEEN HO, CORDELIA BALDWIN, NANCY SUEOKA, LILLIAN IKEDA, SANDRA SETO, DELIGHT HEDGES, PAUL TODD, MARILYNN LUTZ, RUTH HAWKSWORTH, ILSA AKAU, WAH CHIU CHANG, LEON BURTON

WOODWINDS: NORMAN CHAPMAN, HUGH MILLER, RALPH HEDGES, LARRY LEE, EUGENE YONAMINE, ELSIE SHIMAMURA, PATSY TANAKA

BRASS: CLARENCE MATSUMOTO, FRED HIAPO, RICHARD OKUMA, WAYNE DEMELLO, FLORENTINO COLIADO, ROBERTA GULLET, MARGERIE FERNANDES, LOIS LAU, NELSON ZANE

PERCUSSION: JOHN LOPES, ZANETA RICHARDS, ROBERT DEMELLO

PIANISTS: ELLEN MASAKI, CAROL YAMAGUCHI, IRENE YANO

PRODUCTION STAFF

TECHNICAL DIRECTION ROBERT VOGELSANG

STAGE MANAGERS NORMAN DAVISON,
FRANKLIN LIU, GARLAND THOMEN

STAGING RONALD BRIGHT, BARBARA EXNER,
FRANKLIN LIU, TAKEO MIJI, GARLAND THOMEN

LIGHTING NORMAN DAVISON, MASON ALTIERY, CHARLES FORESMAN

COSTUMES HEDWIG BILLABER, assisted by
ELIZABETH NAKABAYASHI, PEGGY LOU KANEKO, MARY ANN SATO, WARREN MONAGHAN,
CLIFFORD KOTERBA, THELMA TSE, FRANCES TATEI, FRANCES SAGARA

PROPERTIES MARY ALICE NOBLE, BEATRICE DAVISON; special
properties constructed by WARREN MONAGHAN, CLIFFORD KOTERBA

MAKE-UP DIXON INCE, DELPHIA PLAISANCE, MEREDITH STEINHAUSER

BUSINESS MANAGER WALLACE AKIYAMA, assisted
by FRANKLIN LIU, ELAINE WON

PUBLICITY MAYBELLE NAKAMURA, ROBERT LUM, JAMES MISHIMA

BOX OFFICE ROBERT AMAI, RONALD BRIGHT,
BARBARA EXNER, WINIFRED ING, ETHEL LEONG, LORETTA LOOK, ROBERT LUM,
JUANITA MCANNALLY, TAKEO MIJI, JAMES MISHIMA, MARY ALICE NOBLE, NORA OIE,
FRANCES SAGARA, RUSSELL SOWERS, HELEN TOPHAM, MARY ELLEN WELSH, NANCY
WESTROPP, ELAINE WON, PAT YOUNG

Most departments have been assisted by the classes in Dramatic Production (Drama 150, 151) and Theatre Practice (Drama 200).

THEATRE GROUP COUNCIL

WALLACE AKIYAMA	NORMAN DAVISON	RUSSELL SOWERS
HEDWIG BILLABER	CHARLES FORESMAN	MISAO TOKUHISA
SHEILA CRUICKSHANK	DIXON INCE	WALTER YOUNG
	MAYBELLE NAKAMURA	

LUCIE BENTLEY, EARLE ERNST, and JOEL TRAPIDO (Directors)

COMING EVENTS

The Theatre Group's final production of the season will be the modern Chinese play *Peking Man*. Written in the 1920's by Ts'ao Yu, the play was translated by Marjorie Sinclair and Lily Chong, under a Rockefeller Foundation grant supervised by Earle Ernst and Yukuo Ueyehara. Written in Western style, the play is considered perhaps the best example of modern Chinese drama. Its world premiere in English will take place at Farrington Hall May 13-15 and 19-22.

In June, the University of Hawaii Theatre will show *Passport to Pimlico*, a British import, and *Justice Is Done*, the French film which was the 1953 Grand Prize winner at the Venice Film Festival. Both films were well reviewed by both European and American critics.



THE
THEATRE
GROUP
AND THE
DEPARTMENT
OF MUSIC

TWO ONE-ACT OPERAS

Amahl and the Night Visitors
Gianni Schicchi

FARRINGTON HALL
April 17, 20, 21, 22, 23, 24
28, 29, 30, and May 1, 1954

THE UNIVERSITY OF HAWAII THEATRE GROUP
AND DEPARTMENT OF MUSIC

present

Amahl and the Night Visitors

Words and Music by

GIAN-CARLO MENOTTI

Cast

AMAHL	ADORACION GIRON	
HIS MOTHER	ETHEL MAXSON	
THE	KASPAR	ALVIN ING
THREE	BALTHAZAR	BERNARD MOMITA
KINGS	MELCHIOR	RHINEHARDT PUAA
THE PAGE	RONALD BRIGHT	
THE DANCERS	RHODA WONG, TAKEO MIJI	
SHEPHERD AND SHEPHERDESSES	GRACE FOO,	

COLETTE CARTER, JOYCE MARUOKA, ANN TOGAWA, DOREEN OZEKI, PATRICIA CHING,
EVELYN KODAMA, RODNEY PATTERSON, ROBERT SONOMURA, MARK AKAKA,
WILLIAM LEE, RUSSELL BERKSTRESSER, LESTER WONG

Choreography by JOSEPHINE TAYLOR

Place: The Cottage of Amahl and his Mother.

Time: 1954 years ago.

INTERMISSION

Gianni Schicchi

Libretto by Giovacchino Forzano. English Version by Percy Pitt.

Music by

GIACOMO PUCCINI

Cast

GIANNI SCHICCHI	FLOYD UCHIMA	
LAURETTA, his daughter	RHODA WONG	
THE	ZITA, cousin to Buoso	EUNICE MIYAMOTO
RELATIVES	RINUCCIO, Zita's nephew, in love with Lauretta	SHIGERU HOTOKE
OF	GHERARDO, Buoso's nephew	ALVIN ING
BUOSO	NELLA, his wife	GRACE FOO
DONATI	BETTO, cousin to Buoso	FRANK BIGOSKI
	SIMONE, cousin to Buoso	RICHARD LUM
	MARCO, his son	HERMAN HASHIZUME
	LA CIESCA, Marco's wife	BONNIE EDGAR, ROSE MIZOKAMI*
MASTER SPINELLOCCIO, physician	HERBERT HEE	
PINELLINO, a shoemaker	GEORGE SPELVIN	
GUCCIO, a dyer	WARREN MONAGHAN	
AMANTIO DI NICOLAO, lawyer	HERBERT HEE	

*Miss Mizokami plays April 17, 21, 23, 28, 30, Miss Edgar on the other evenings.

Place: Buoso Donati's bedchamber in Florence.

Time: 655 years ago.

Musical Direction by NORMAN RIAN and FLOSSITA BADGER

Productions Designed and Directed by EARLE ERNST

The Genesis of AMAHL

"This is an opera for children because it tries to recapture my own childhood. You see, when I was a child I lived in Italy, and in Italy we have no Santa Claus. I suppose that Santa Claus is much too busy with American children to be able to handle Italian children as well. Our gifts were brought to us by the Three Kings instead...."

"To these Three Kings I mainly owe the happy Christmas seasons of my childhood and I should have remained very grateful to them. Instead, I came to America and soon forgot all about them, for here at Christmas time one sees so many Santa Clauses scattered all over town.... But in 1951 I found myself in serious difficulty. I had been commissioned by the National Broadcasting Company to write an opera for television, with Christmas as a deadline, and I simply didn't have one idea in my head. One November afternoon as I was walking rather gloomily through the rooms of the Metropolitan Museum, I chanced to stop in front of the Adoration of the Kings by Hieronymus Bosch, and as I was looking at it, suddenly I heard again, coming from the distant blue hills, the weird song of the Three Kings. I then realized they had come back to me and had brought me a gift.

"I am often asked how I went about writing an opera for television, and what are the specific problems that I had to face in planning a work for such a medium. I must confess that in writing 'Amahl and the Night Visitors,' I hardly thought of television at all.... To me, cinema, television, and radio seem rather pale substitutes for the magic of the stage. This is the reason why, in writing 'Amahl and the Night Visitors,' I intentionally disregarded the mobility of the screen and limited myself to the symbolic simplicity of the stage.

"The spectator who takes no journey and has no appointed time or seat... will never know the emotion of a real theatrical experience. Machiavelli... used to don his most elaborate and richest clothes before setting to work on his books. Symbolically, at least, every artist does the same... and to partake in his experience, you must share this seriousness and receive his message wearing your 'Sunday clothes.'"

—Gian-Carlo Menotti

GIANNI SCHICCHI

Along with *Il Tabarro* ("The Cloak") and *Suor Angelica* ("Sister Angelica"), *Gianni Schicchi* is one of a *Trittico* of one-act operas designed by Puccini to be performed on a single program. The *Trittico* was first performed at the Metropolitan Opera House on December 14, 1918. At this time Puccini was at the height of his extremely successful career, his *La Bohème* and *Madama Butterfly* having been given permanent places in the repertoire of opera companies everywhere in the world. Subsequently, Puccini worked on only one other opera, *Turandot*, which was left unfinished at his death in 1924. Of the *Trittico*, *Gianni Schicchi* has enjoyed the greatest popularity. Many regard the piece as Puccini's greatest musical achievement, and it is a rare musician who does not consider it a comic masterpiece.

The librettist of *Gianni Schicchi*, Giovacchino Forzano, based his story on a historical character, a Gianni Schicchi of Florence who was a contemporary of Dante. Historically, it seems that Gianni actually did impersonate the deceased Buoso Donati. Until the writing of *Gianni Schicchi*, Gianni's literary reputation was scarcely an admirable one, for Dante had given him immortality in Canto XXX of the *Inferno* as a "falsifier":

The Aretine, left trembling, turned dismayed

To me: "That's Gianni Schicchi, that hell-hound there;

He's rabid, he bites whatever he sees," he said.

(Dorothy L. Sayers' translation)

The Gianni of Puccini's opera, however, is more gently dealt with, and is shown, at least from the audience's point of view, as a man deserving the approval of all right-minded people rather than the tortures of Hell.