

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

The Crucible

An American Opera in Four Acts

Based on the play by
Arthur Miller

Music by
Robert Ward

Libretto by
Bernard Stambler

8:00 p.m.
November 1, 2, 7, 9, 10 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center



CAST OF CHARACTERS
(in order of appearance)

BETTY PARRIS	<i>Nov. 1, 9</i> Debra Bounous	<i>Nov. 2, 7, 10</i> Hilary Dalton
REVEREND SAMUEL PARRIS	James Murphy	James Murphy
TITUBA	Andrea Evans	Mary Jane Guymon
ABIGAIL WILLIAMS	Carol Ann Allred	Debbie Benson
ANN PUTNAM	Martha Diaz	Annette Frazier
THOMAS PUTNAM	David Warner	James Knudson
REBECCA NURSE	Martha West	Helen McCurdy
FRANCIS NURSE	Berk Charlton	Berk Charlton
GILES COREY	Dan Montez	Keith Furrows
JOHN PROCTOR	Jon Linford	Jon Linford
REVEREND JOHN HALES	Barry Bounous	Peter Van De Graaff
ELIZABETH PROCTOR	Terri McKay	Katrina Millet
MARY WARREN	Lynette Owens	Robin Farnsley
EZEKIEL CHEEVER	John Hansen	Tim Brewster
JUDGE DANFORTH	Ken Shelley	Dennis Todd
SARAH GOOD	Rowena Greenwood	Rowena Greenwood
RUTH PUTNAM	Cheri Hancock	Kaylynn Brown
SUSANNA WALCOTT	Kate Heppinstall	Kate Heppinstall
MERCY LEWIS	Cynthia Sorensen	Lorraine Radeke
MARTHA SELDON	Pennie Peterson	Pennie Peterson
BRIDGETTE BOOTH	Carla Pratt	Lila Burrie

SETTING

Spring 1692, Salem, Massachusetts

ACT I The Home of Reverend Parris

ACT II Eight Days Later in the Home of John Proctor

INTERMISSION

ACT III Scene 1: Early Morning, Two Days Later, In the Forest
Scene 2: The Same Afternoon, In Court

ACT IV Fall of the Same Year at the Jail in Salem

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SYNOPSIS

Act I

The Reverend Samuel Parris kneels distraught at the bed of his daughter Betty. She lies immobile and scarcely breathing, as she has since Parris came upon her and her cousin Abigail dancing in the woods the night before. Tituba comes to ask about Betty but is angrily dismissed.

Abigail tells her uncle that the town suspects witchcraft and that he should go out to make denial. He interrogates her about the dancing and about her mysterious dismissal from the service of the Proctors. As she retorts that Goodwife Proctor arrogantly expected her to be a slave, the Putnams enter. Their Ruth has been stricken, too, and they have sent to nearby Beverly for the Reverend Hale, known for his skill in discovering witches.

Parris anxiously doubts the presence of witches in Salem, and Rebecca and Francis Nurse enter with Giles Corey. Rebecca is comforting, but Giles is flippant about the girls' illness. He accuses Putnam of using a witch scare to defraud his neighbors of their land. John Proctor's entrance only fuels the quarrel. (Abigail, silent in Betty's room above, reacts with excitement to John's presence.) Rebecca reprimands them for this untimely squabble in a house of illness, calling them back to their senses. John and Giles depart.

They sing a psalm to beseech God's help, and Betty begins to writhe on her bed; then with an unearthly shriek she tries to fly out the window. All rush to help her in great commotion, as Reverend Hale enters. He calms them authoritatively, and then begins a methodical inquiry. He soon learns that Tituba was also present at the dancing. Ann Putnam avers that Tituba knows conjuring, and she is sent for. At Tituba's entrance, Abigail, who has been under severe inquisition by Hale, lashes out, accusing Tituba of compacting with the Devil. Tituba, overwhelmed, finally confesses that the Devil has visited her, but denies that he has persuaded her into any wrongdoing.

As Tituba's confession breaks the spell over Betty, all return with fervor to the psalm. Abby passionately repents her own compact with Satan.

Act II

Returning from a day of planting, John finds his wife moody—the witch trials aggravate her domestic troubles, and Abby is at the center of both. Elizabeth, insisting that he expose Abby's fraud to Judge Danforth, concludes from John's reluctance that Abby still charms him. John responds that he has no witness to what Abby told him, and Abby would surely retaliate by revealing their adultery. And he is fed up with Elizabeth's condemnation of him. She in turn regrets the lost sweetness of their love. Abby, she says, will not confess, lest she damn herself. And what of those who suffer in jail because of John's silence? No, John *must* tear Abby from his heart.

Mary Warren returns furtively from her day at court as one of Abby's crew of witchfinders. She breaks down telling that the arrested have tripled in number, and that Goody Osborn is condemned to hang! She is deeply troubled yet demonstrates how the hysterical excitement of the court turns her into an accuser even against her will. When John threatens to whip her if she returns to court, she blurts out that Goody Proctor herself has been mentioned in court and that only Mary's defense of her prevented an outright accusation.

Elizabeth, convinced that Abby is behind this, again pleads with John to go to the court, when Reverend Hale and John Cheever enter with a warrant for her arrest. That very evening Abby has charged Elizabeth with using a witch's poppet to kill her. Mary reveals it is *her* poppet, but Hale, although increasingly uncertain, feels he still must arrest Elizabeth for examination.

John almost rushes out after them to prevent Elizabeth's detention, but instead turns threateningly to Mary. She is to tell her story in court, even if it provokes a charge of adultery from Abby and ruins both Abby and John completely—anything to save Elizabeth from suffering for his sake.

Act III

Scene 1. Abby tries to persuade John to abandon Elizabeth and to join her in the holy work of cleansing the corrupt town. He instead pleads that she free the town from the curse of her foolish wickedness. She defies him, and he promises to expose her fraud. Now whatever fate befalls Elizabeth, she says, will be of his doing.

Scene 2. Judge Danforth's prayer in court is fervent with conviction; God surely is working through him to cleanse the land of a plague of witches.

Giles Corey accuses Thomas Putnam, greedy for his neighbors' land, of having bragged of his role in the charges of witchcraft. Judge Danforth sends Corey to jail and torture for refusing to name his witnesses. But before being removed from court, Corey leaps at Putnam as the man responsible for the arrests of Giles, his wife, and Rebecca Nurse.

John Proctor presents Mary Warren's deposition that the entire crying-out against witches began only as a game and is fraud. But in an effort to dispose of Elizabeth, he says, Abby continues the pretense, encouraged by his adultery with her, which he now confesses. But Elizabeth, ordinarily incapable of a lie, is brought in and fails to confirm John's confession.

Then Abby accuses Mary herself of turning witch. Mary, first helpless and then hysterical, turns on John Proctor. She accuses him of being the Devil's man who has forced her into trying to confuse and overthrow the court. All but the Reverend Hale and Francis Nurse close in on John Proctor.

Act IV

Tituba and Sarah Good, imprisoned for months, sing of the Devil and his lies to them. Abby enters the prison yard, having bribed the jailer to permit Proctor to escape. John, although broken by months of prison and torture, scorns the freedom and love she proffers. Abby flees in tears.

Hale and Parris try to persuade Judge Danforth to postpone the morning's scheduled executions of Proctor and Rebecca Nurse. Salem may openly rebel at the execution of such respected citizens. Danforth indignantly refuses, but agrees to ask Elizabeth to persuade her husband to confess.

John and Elizabeth are left alone. She tells him that Giles Corey has been pressed to death rather than say aye or nay to the charge of witchcraft, but that many have confessed in order to save their lives. John reluctantly reveals his own wish to confess—if she will not think ill of him for lying. Passionately she answers that it was her lie that doomed him, that she wants him alive. Exultant, he shouts that he will confess to witchcraft.

Danforth, Hale, and Parris rejoice—each for his own reasons—at John's decision, and Danforth urges Rebecca, brought in on her way to the gallows, also to confess. She refuses to damn herself with a lie. John is asked to sign his confession, that it may be exhibited before the town. But this is too much. He has shamed himself by confessing, and he will not set his hand to the destruction of his name and the eternal shame of his sons. He tears the document. In fury, Danforth orders John and Rebecca to be executed. Hale pleads that Elizabeth try to change John's mind while there is yet time. But she refuses: "He have his goodness now. God forbid I take it from him."

"GOD'S ICY WIND"— NOTES ON THE PLAY AND THE OPERA, *THE CRUCIBLE*

by Bob Nelson and Dennis Todd

Man has a fearful capacity for evil, as well as for good. History often raises disturbing questions about his very nature: How could faithful Christians have encouraged the atrocities of the Crusades? Or condoned the excesses of the Inquisition? Or hidden their conscience so long from the enormity of the Holocaust?

Such questions are raised afresh by *The Crucible*. From the rational perspective of nearly three centuries we are amazed that apparently sensible, God-fearing people like the Puritans of Salem could have gotten swept into the hysteria of witch trials. How could they actually have accused, imprisoned, and executed their own neighbors for witchcraft?

The fact is that belief in witches was widespread in "civilized" Europe and her possessions. Thousands died for their "witchcraft" every year over a period of far too many centuries—a total of perhaps as many as two million souls. No less a figure than the king himself, James I of England—to whom we are indebted for the magnificent King James Bible—had written only a few years earlier his *Daemonology*, a detailed "scientific" examination of the workings of the powers of darkness.

The Puritans, who fled religious intolerance in England, brought with them a belief in and perhaps even a preoccupation with the evils wrought by demons from the unseen world. Therefore, they, who sought to establish with God's help the perfect earthly theocracy, even the New Jerusalem, also fully expected Satan to bear down on them with all his might. The Satanic assault they were convinced they had discovered in their very midst might even prove to be the Devil's final offensive, the Armageddon, the ultimate struggle between good and evil.

Playwright Arthur Miller offers us an explanation of what happened in Salem that is as unsettling as the questions it addresses:

No man lives who has not got a panic button; and when it is pressed by the clean white hand of moral duty, a certain murderous train is set in motion. When irrational terror takes to itself the fist of moral goodness, somebody has to die.

And Miller speaks with some authority, of course, because he was a close observer and even a victim of the terrifying effects of the McCarthyism of the 1950s. He later wrote:

Astounded, I watched men pass me by without a nod whom I had known rather well for years; and again, the astonishment was produced by my knowledge, which I could not give up, that the terror in these people was being knowingly planned and consciously engineered, and yet all they knew was terror. That so interior and subjective an emotion could have been so manifestly created from without was a marvel to me. It underlies every word in *The Crucible*.

The moral implications of what he saw in the America of the 1950s and the Salem of the 1690s struck him deeply. He later wrote about his play that:

The real and inner theme . . . was the handing over of conscience to another, be it woman, the state, or a terror, and the realization that with conscience goes the person, the soul immortal, and the "name."

Miller's play opened early in 1953 to tepid reviews; it was received much more warmly later in the decade, when the political climate had mellowed. The operatic version opened late in 1961 to very favorable reviews. The following year it received both the New York Critics' Circle Award and the Pulitzer Prize for Music.

PRODUCTION STAFF

Producer and Conductor
Stage Director
Orchestra Preparation

Clayne Robison
Robert Nelson
Ralph G. Laycock,
Music Director of the Philharmonic

Musical Coaches

Brady Allred, Dan Perkins
Jessica Worrell, Nancy Larsen

Set and Lighting Designer
Assistant Lighting Designer
Costume Designer
Costumer
Assistant Costume Designers

Eric Fielding
Michael Handley
Rory R. Scanlon
Sandra Gray
Colleen Mitchell
Cynthia Miller

Technical Directors

O. Lee Walker
Bruce L. Duerden

Stage Manager
Master Electrician
Assistant Costumer
Costume Crew

Brad Winterton
Doug Hendricksen
Dixie Crystal
Mary Ann Hales, Coleen John
Nadine Low, Karen Monson
Steven W. Parkin, Wanda Roberts

Make-up Coordinator
Properties
Scene Shop Foreman
Scene Shop Crew

Sheryl Roberts
Dan Baldwin
Brian LeCheminant
David Alvarez
John Raisor
Eldon Randall

Scenery Painters

Gail Palmer
Diane Cole

Concert Manager
Assistant Concert Managers

Paul E. Duerden
Maria Ellis
Pam Bryan
Lauren Machek

Publicity Photographer
Ticket Office Manager

Mark Philbrick
Patti Baker

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, Music Director
Clayne Robison, Conductor for *The Crucible*

Violin I

Michael Abramson
Janet Byrnes
Ann Crossland
Emily Evans
Karen Hales
Meredith Jack
Peggy Jellinghausen
Ann Morell
Jeff Olpin
Suzanne Ostler
Mark Taylor (concertmaster)
John Tran

Violin II

Marianne Bennion
Chris Calderwood
Beth Dalton
Kim Dodson
Jean Hill
Carolyn Holm (principal)
Heather McConkie
Ann Norman
Bret Parker
Amey Peterson
Lisa Stratton

Viola

Deborah Browning
Nancy Call (principal)
Kaye Davis
James Dixon
Tracy Maughan
Helen McCurdy
James Quist
Shauna Smith

Cello

Julie Bennett (principal)
Cheryl Ann Call
Ruth Clay
Margaret Gardner
Marc Guillian
Monika Rosborough
Stuart Strauss
Nancy Ward

Bass

Eric Hansen (principal)
Merritt Andrus
Jeff Campbell
Scott Killpack

Flute & Piccolo

Yvonne Farnsworth
Miriam Jennings
Elaine Huff

Oboe

Vera Loveless
David Lines

Clarinet

Jenifer Girard
Michelle Stark
Robert Barrett
William Lee

Bassoon

Brian Peterson
Stephen Bennett
Cathy Chamberlain

Horn

Linda Seamons
Kirt Cundick
Michael Hainsworth
Stephen Bunker

Trumpet

Robert Peterson
Evan Bateman
Shaun Heaton
Michael Siggard

Trombone

Mark Ammons
Michael Earl
Bryce Mecham
LaMont Lee

Tuba

Joel Kimsey

Percussion

John Chamberlain
Mary Shambaugh
Keeley Wolsey
LaDon Linde
Ron Brough

Harp

Janet Bensing
Mami Bell

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