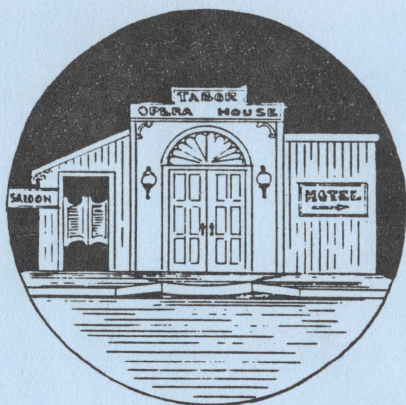


DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

presents

THE BALLAD OF
BABY DOE



an opera in English by
Douglas Moore & John Latouche.

THE BALLAD OF BABY DOE**

An Opera in Two Acts

Music by Douglas Moore
Libretto by John Latouche

CAST

Horace Tabor	Richard Williams
Augusta Tabor	Elizabeth Turnbull
Mrs. Elizabeth "Baby" Doe	Melody Boone, Heather McLean*
Mama McCourt	Beverly Sutton
William Jennings Bryan	Brad Nickorick
Four Cronies of Horace Tabor: Sam.	Donald McMann
Bushy	Joseph Bas
Barney	Alex Hawkins
Jacob	Alden Miller
Four Friends of Augusta: Sarah.	Viola Wallbank
Mary	Olga Federkewych
Emily	Donna Abbey-Colborne
Effie	Elizabeth Raycroft
Jake Sands (Old Miner)	Warren Albers, Jeff Siegel*
Clerk at the Clarendon Hotel	Warren Albers, Jeff Siegel*
Father Chapelle	Gerhard Kruschke
President Chester A. Arthur	Joseph Bas
Mayor of Leadville	Warren Albers
Stage Doorman of the Tabor Grand	Pryce Ashton, Jeff Siegel*
Bouncer	Brad Nickorick
Albert (Bellboy)	David Zacharko
Footman	Brian Smith
Denver Politician	Brad Nickorick
Four Washington Dandies	Warren Albers
	Kevin Biegel
	Brad Nickorick
	Laurier Fagnan
Samantha (Augusta's maid)	Alice Weitzel
Kate (Dancehall Entertainer)	Shauna Still
Meg (Dancehall Entertainer)	Catherine Breckenridge
Dancehall Girls	Teresa O'Hara
	Nancy Zemrau
Elizabeth	Nancy Zemrau
Silver Dollar	Juliana Wiens
Silver Dollar (Grown Up)	Eileen O'Dwyer
Newsboys	Kevin Biegel
	David Zacharko

CHORUS

Catherine Breckenridge	Teresa O'Hara	Richard Chung
Cathleen Cameron	Carol Rodgers	Hugh Dawe
Heather Kendrick	Shauna Still	Laurier Fagnan
Kathleen Neudorf	Alice Weitzel	Joe Leighton
Lori Nowochin	Nancy Zemrau	Brian Smith
Eileen O'Dwyer	Pryce Ashton	Edgar Toop
	Kevin Biegel	David Zacharko

*Saturday Performance

**This production is produced by arrangement with, and musical materials provided by permission of Tams-Widmark Music Library, New York

ACT ONE

Scene 1. Outside the Tabor Opera House, Leadville, 1880
Scene 2. Outside the Clarendon Hotel later that evening
Scene 3. The Tabor Apartment, several months later
Scene 4. The lobby of the Clarendon Hotel, shortly thereafter
Scene 5. Augusta's parlor in Denver, a year later
Scene 6. A suite in the Willard Hotel, Washington, D.C., 1883

ACT TWO

Scene 1. The Windsor Hotel, Denver, 1893
Scene 2. A club room in Denver, two years later
Scene 3. The Matchless Mine, Summer, 1896
Scene 4. Augusta's Parlor, November, 1896
Scene 5. The Stage of the Tabor Grand Theatre, Denver, April 1893

PRODUCTION STAFF

Musical Director and Conductor Alfred Strombergs
Production and Stage Director. Murray B. Moats
Set Design Stancil Campbell
Costume Design and Construction Betty Kolodziej
Lighting Design Gregg Becker
Choreography Jacquelyn Ogg
Assistant Conductor and Chorus Master Deborah Coombe
Stage Manager Kit Hubka
Production Assistant Garth Hobden
Makeup consultant Gail Kennedy
Poster and program design Heather McLean
Preparation and stage crew Sandra Davis
Gerry Enns
Christina Little
Jacinthe Moquin
Set Construction Drama 275 class, W.P. Wagner High School
Construction-Carpentry, Robin Ayles, Brent Osborne

THE SAINT CECILIA OPERA ORCHESTRA

Violin I

Jonathan Paul, Concertmaster
Martin Berger
Nancy Bias
Cathy Boehm
Frank Dunnigan
Kimberley Fisher
Lois Harder
Karen Opgenorth

Violin II

*Liz Ambrock
Kevin Filewych
Leslie Harding
Dale Karpinski
Chris Leybold
Winifred Schroer
Cathy Stephen
Irene Werner

Viola

*Ron Komarniski
Glen Archibald
Kelly Kucey

Cello

Laura Backstrom
Deborah Coombe
Harry Stamhuis

Double Bass

*Neal Evans
Wes Caswell

Flute

*Marg Daly
Melanie Galloway

Oboe

Joanne Allen

Clarinet

*Dan Sutherland

Bassoon

Sherri Goethe

Horn

*Laszlo Klein
Susan Belcher

Trumpet

*Bruce Smith
Judy Wishloff

Trombone

*Chris Carlson
Colin Haydu

Tuba

Greg Parry

Timpani & Percussion

Doug Blackley
Rod Kirkpatrick

Piano

Constantine Shandro

*Denotes Principal

BACKGROUND TO THE STORY OF THE OPERA

The "Ballad of Baby Doe" was first performed in Central City, Colorado, in 1956. This opera is based on real characters and events in American history, and due to the popularity of both the subject and the music, "The Ballad of Baby Doe" has already achieved the status of being an opera "classic".

The story of the opera centers on the life of Horace Tabor (1830-1899) who went to Colorado along with his wife Augusta during the 1859 gold rush, in the hope of striking it rich. After twenty years of poverty the Tabors went from rags to riches, after the discovery of silver, and Horace went on to become a legend in his own time as one of the richest bonanza silver kings and as one of the most powerful political figures in Colorado during the late 1800's.

The story of the opera begins in 1880 at the peak of Horace's success. The action spans a period of almost twenty years, focusing on Tabor's struggle to hold on to his crumbling empire, and on the two women who helped to shape his destiny, Augusta Tabor and Elizabeth "Baby Doe". What begins as a harmless flirtation between Horace and Baby Doe ends in a deep and abiding love which culminates in a scandalous marriage; the eventual price of this marriage, however, was the ruin of Horace's political and financial empire. After Horace's death in 1899, Baby Doe remained true to his memory and spent the remaining years of her life in poverty, living in a shack at the Matchless Mine where in 1935 she was found frozen to death.

Two historical figures briefly appear in the story, Chester A. Arthur (1830-1886), twenty-first president of the United States, and the unsuccessful presidential candidate William Jennings Bryan (1860-1925). These men reflect the larger American political issue of the late 1800's concerning the fight over free gold and silver currency, an issue which divided the country into east versus west. Bryan's political defeat at the hand of William McKinley spelled the end for silver and ruin for the silver mine owners.

ABOUT THE COMPOSER

Douglas Moore (1893-1969), American composer of songs, operas and instrumental music, is best remembered for his vocal works. After studying in New York with Horatio Parker and in Paris with Vincent d'Indy and Nadia Boulanger, Moore taught at Columbia University and in 1951 was awarded a Pulitzer Prize. Two of his operas, "The Ballad of Baby Doe" (1956) and "The Devil and Daniel Webster" (1938), have become modern American "classics" and enjoy frequent performance across the United States. Douglas Moore's total operatic output consists of ten operas, many of which are performed regularly but none of which have enjoyed the popularity of "The Ballad of Baby Doe".

ACKNOWLEDGEMENTS

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Mr. & Mrs. Lawrence Fisher
Mr. Peter Gerrie
Mr. H.A. Potter
Mr. Alan Welch
Mr. Paul Whitney