

ROLE OF ABIGAIL WILLIAMS IN ROBERT WARD'S *THE CRUCIBLE*

by

MELANIE ERIN KRUEGER

B.Mus., Wilfrid Laurier University, 1998

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES
(School of Music)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April 2001

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Department of Music

The University of British Columbia
Vancouver, Canada

Date April 30, 2001

The Crucible

by Robert Ward

THE
CRUCIBLE

March 1,2,3,4

2001

Chan Shun Concert Hall

Chan Centre for the Performing Arts



The Crucible

An opera in four acts based on the play by Arthur Miller

Music by Robert Ward

Libretto by Bernard Stambler

with
The UBC Opera Ensemble &
The UBC Symphony Orchestra

Conductor - Jesse Read
Stage Director - Nancy Hermiston
Musical Director - Richard Epp
Set & Costume Design by Alessia Carpoca
Light Design by Jeremy Baxter

There will be one twenty-minute intermission



Chan Shun Concert Hall

March 1, 2, 3, 4, 2001

**THIS PRESENTATION IS MADE POSSIBLE BY GENEROUS ASSISTANCE THROUGH THE
CHAN ENDOWMENT FUND OF THE UNIVERSITY OF BRITISH COLUMBIA**



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A Message from the Conductor and Director of the UBC School of Music



Welcome to a memorable night of opera! I hope you will savor this evening, the ideal kind of theatre experience, an opera based on a great piece of dramatic art-Arthur Miller's striking play, a score from a legendary composer who has graced us with his presence, a sharply-defined visual and theatrical setting which compliments and supports the story, all performed by the singers and musicians from what is emerging as the most exciting opera training program in Canada! We are proud of this production, excited that UBC, the School of Music and the Department of Theatre, Film and Creative Writing can collaborate again to bring you into its midst. As the Director of the School and conductor of tonight's performance, I share your excitement, enthusiasm and sense of appreciation for the talent and dedication necessary to give birth to such a moving and dramatic production. Thank you for joining us.

Warm wishes,

Jesse Read - Conductor, Director UBC School of Music

A Message from the Head of Theatre, Film and Creative Writing



The Performing Arts are too often assumed to be just entertainment. Theatre in all its forms, has been a crucial part of our societal development, with an importance far beyond the merely diversionary. *The Crucible* is a case in point. In 1950, the play was Arthur Miller's response to a social injustice, and it gave us a picture of how we behave in the throes of political hysteria. Robert Ward's operatic work makes this picture even more poignant and more accessible to an even broader audience. The Department of Theatre, Film and Creative Writing is proud to join with the Opera Program to present this classic, relevant and important story.

Ron Fedoruk - Head of Theatre, Film and Creative Writing, UBC

About the Composer



Robert Ward was born in 1917 in Cleveland, Ohio. He studied with Howard Hanson and Bernard Rogers at the Eastman School of Music; with Frederick Jacobi, Bernard Wagenaar, Albert Stoessel and Edgar Schenkman at the Juilliard Graduate School, and with Aaron Copland at the Berkshire Music Center. He has served on the faculties of Queens College, Columbia University, and the Juilliard School of Music where he was also Assistant to the President from 1952 to 1956. He was the Director of the Third Street Music School Settlement from 1952 to 1955. He was Executive Vice-President and Managing Editor of Galaxy Music Corporation and Highgate Press until 1967 when he became President of the North Carolina School of the Arts. Until his retirement in 1987, he was the Mary Duke Biddle Professor of Music at Duke University. Mr. Ward's large and distinguished musical creation has, in large measure, been commissioned by the New York City Opera, Broadcast Music, Inc., the New York Philharmonic, the Friends of Dumbarton Oaks, the Juilliard Musical Foundation, and many others. His opera, *The Crucible*, based on the play by Arthur Miller, won both the 1962 Pulitzer Prize for Music and the New York Music Critics Circle Citation for the same year.

A Message from the Director



Robert Ward's opera *The Crucible* gives us pause to think of our own human strengths and weaknesses. We have chosen to give the piece no fixed period as the issues addressed by this very moving work are ones which have remained with us long before and long after those Puritan days of Salem. One needs only to look into our history books, listen to the 6:00 o'clock news, enter some schools, universities, colleges or even some courts and churches to see that mass hysteria, mob mentality, persecution, jealousy, hatred, sexual repression, and the darker sides of power and love are as present now as they were in Salem or in Miller's 1950 U.S. society. Through this most disturbing and inspiring work both Miller and Ward provide us with the opportunity to find, as does John Proctor, "that shred of goodness" in ourselves.

When asked what the opera has to say to modern audiences, Robert Ward replied: "We think events like the Salem witch trials or the McCarthy hearings can't happen again, but as we look around us in the world, we see the same conditions recur again and again."

It is a great honour and privilege to have the composer with us for this production.

UBC OPERA ENSEMBLE

The Opera Ensemble and I would like to thank you for your continued support and interest. The 2000/2001 season has been a most exciting and active one. Our collaboration with the Opera House in Usti nad Labem, Czech Republic, was a most successful and rewarding venture. A highlight of our European schedule was our performances of *Gärtnerin aus Liebe* in the Stovsky Theatre, Prague, where Mozart premiered his *Don Giovanni*.

A further consequence of this venture was the collaboration between the Usti Opera House and the Opera Ensemble in this production of *The Crucible*. On Sept. 21, 2001 the Opera House in Usti will present the Czech premiere of *The Crucible* with this production featuring a Czech/UBC Opera Ensemble cast.

We return to Usti in May and June to perform three operas, Gounod's, *Faust* in French, Janacek's *The Cunning Little Vixen* in Czech, and Mozart's *Gärtnerin aus Liebe* in German. Internationally renowned conductor David Agler will conduct the *Faust* performances while Usti's General Music Director; Norbert Baxa will lead the *Vixen* and *Gärtnerin*. The Ensemble will complete its tour at the International Festival for Young Opera Singers in the University town of Erlangen, Germany with a performance of *Gärtnerin aus Liebe* on July 1, Canada Day. Along with their colleagues from Usti the Ensemble will share this Festival with singers from Italy and Germany.

Our season has also included the annual David Spencer Memorial concert, our Christmas production of *Hansel and Gretel*, many community concerts and a tour to Cranbrook, B.C. with our shortened school version of *Hansel and Gretel*, where approximately 1500 children attended our performances. In addition, we participated with Italy's Ruggiero Ensemble in a production of Monteverdi's *Il Ritorno d'Ulisse di Patria*.

After *The Crucible* we will join the Choral Union and Wind Symphony for Operatic excerpts Mar. 23 & 24 and present three evenings of Operatic Bon Bons on Apr. 20, 21, & 22 in the Old Auditorium, featuring excerpts from *Faust*, *Otello*, *Romeo and Juliette*, *Hamlet* and *Sir John In Love*, with guest directors, Irving Guttman and Mari Hahn.

- Nancy Hermiston

THE OPERA ENSEMBLE EXECUTIVE

| | |
|-------------------|--------------------|
| RHONWEN ADAMS | ALEXIS BARTHELEMY |
| MELISSA BENCIC | KATY BOWEN-ROBERTS |
| NEEMA BICKERSTETH | JEANINE FYNN |
| RHOSLYN JONES | RILEY McMITCHELL |
| JANET VANDERTOL | JUSTIN WELSH |



The Crucible

by Robert Ward

| <u>Cast</u> | March 1 & 3 | March 2 & 4 |
|-------------------|--|---------------------|
| Betty Parris | Katy Bowen-Roberts | Dory Hayley |
| Reverend Parris | Russell Robson | Phillip Grant |
| Tituba | Beverly McArthur | Katherine Landry |
| Abigail Williams | Melanie Krueger | Mari Hahn |
| Ann Putnam | Shauna Martin | Cindy Koistinen |
| Thomas Putnam | Elio Catana | Krzysztof Biernacki |
| Rebecca Nurse | Jeanine Fynn | Suzanne Abbott |
| Francis Nurse | Joel Klein | Pierre Hungr |
| Giles Corey | Craig Johnson | Neil Wright |
| John Proctor | *Gil Anderson | *Andrew Greenwood |
| Reverend Hale | David Jefferies | Shae Apland |
| Elizabeth Proctor | Alexis Barthelemy | Sandra Stringer |
| Mary Warren | Maaik deBruyn [March 1st] Sheila Christie [March 3rd] | Neema Bickersteth |
| Ezekiel Cheever | Ian Paul | Alex Good |
| Judge Danforth | Neil Wright | Philippe Castagner |
| Sarah Good | Elaine Lee | Elizabeth Cushnie |
| Ruth Putnam | Jinny Park | Rhoslyn Jones |
| Susanna Walcott | Mia Harris | Paula MacNeil |
| Mercy Lewis | Soula Parassidis | Alexandria Beck |
| Martha Shelton | Charis Vanelst | Rosa Nam |
| Bridget Booth | Rhonwen Adams | Katie Cross |

*by permission of Canadian Actor's Equity Association

Chorus

| | |
|-------------------|----------------|
| Stephen Bell | Jerome Dubois |
| Jeannette Gibault | Andrew Jameson |
| Amy LaFroy | Michael Mori |
| Steven Rathjen | Mark Sampson |
| Janet Vandertol | |

ORCHESTRA

VIOLIN 1

+Alycia Au
Ruth Huang
Evet Bo-Kyoung Kim
Adrian Dyck
Amanda Hsueh
James Wei
Angela Hodgson
Amy Pei
Amelia Mori
Jenny Atkinson
Ruth Houtman

VIOLIN 2

*Gillian Mott
Brooke Day
James Hill
Denise Ng
Jessica Wan
Trevor Pearce
Vincent Wong
Phyllis Ho
Heather Liau
Jack Tsai

VIOLA

*Beth Schaufele
Aaron Butler
Szabolcs Kabok
Suzanne Schweikle-Davey
Gillian Hunter

CELLO

*Colin Giles
Diederik van Dijk
Anne Davison
Seung Young Song
Lucas Wong
Sarah Tippett
Alexandra Sia
Hsin-Pei Liu

BASS

*Leanna Wong
Peggy Tong
Jennifer Chu
Jessy Giammarino

FLUTES

*Tara Whittaker
Greg Kirzenow (piccolo)

OBOE & ENGLISH HORN

Marisa Chang

CLARINETS

*Eileen Walsh
Jennifer McEnhill
Amanda Beatty (bass clarinet)

BASSOONS

Meghan Dahl

HORNS

*Megan Smith
David Quackenbush

TRUMPETS

*Meghan Turner
Chris Mitchell

BASS TROMBONES

Peter Waldkirch

TIMPANI & PERCUSSION

Bruce Henczel

LIBRARIAN

Peggy Wong

MANAGER

Colin Giles

+ CONCERT MASTER

* SECTION LEADER

PRODUCTION

FOR THE OPERA DEPARTMENT


MUSIC DIRECTOR
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 REPETITTEURS
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DONNA FALCONER
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CAMERON MCGILL
 TECHNICAL COORDINATOR
JASON BOSHER
 WIGS
ELKE ENGLICHT
 HEAD OF PROPERTIES
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 MAKE-UP
NEL VOLRICH
 LIGHTING ASSISTANT
MIKE INWOOD
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JEREMY BAXTER
 PAINTERS
GENNIE WILLOUGHBY-PRICE
 COSTUMES
 OPERA HOUSE , USTI NAD LABEM,
 CZECH REPUBLIC
 COSTUME COORDINATOR
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APRIL LAWRENCE
MAYA SANDERS
 STAGE CREW
LAURA PARSON
STACY LANDERS

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 PRODUCTION MANAGER
ROBERT EBERLE
 PROPS SUPERVISORS
JANET BICKFORD
LYNN BURTON
 COSTUME SUPERVISORS
JEAN DRISCOLL-BELL
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ACKNOWLEDGEMENTS

The Chan Family, Michael Noon

The Vancouver Opera, The Vancouver Playhouse, The Arts Club Theatre, Valerie Moffat, School of Music Office Staff, Phyllis Lavelle and The Friends of UBC Opera, David Spencer Endowment Encouragement Fund, Enchanted Florist, Ian Pratt, Thomas Thompson, UBC Opera Ensemble, The Moving Guys, and Jim Wright General Director of The Vancouver Opera

A Special Thank You to the Vancouver Opera Guild for their donation to this production.

The Crucible ~ Synopsis

Act I

The curtain rises on the Reverend Samuel Parris kneeling distraught at the bed of his daughter Betty. She lies immobile and scarcely breathing, as she has lain 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 sent away.

Abigail enters to say that the town is whispering of witchcraft and that Parris should go out to make denial. He bitterly turns on her to question her about the dancing and about her mysterious dismissal from the service of the Proctors. As she vehemently denies any wrongdoing, attributing her dismissal to Goodwife Proctor's arrogant desire for a slave, the Putnams enter to tell that their Ruth was stricken at the same time as Betty Parris and that they have sent to Beverly for the Reverend Hale, known for his skill in discovering witches.

While Parris, fearful of any suspicion of witchcraft in his own household, is anxiously doubting the need for Hale, Rebecca and Francis Nurse enter with Giles Corey. Rebecca is comforting, old Giles is flippant about the illness of the girls. When Putnam insists that witches are at work in Salem, Giles accuses him of using a witch scare to defraud his neighbors of their land. John Proctor's entrance only brings this quarrel to a higher peak. (Abigail, though silent in the upper room, visibly reacts with excitement to John's entrance.) Rebecca reprimands the men for this untimely squabble in a house of illness, and calls them back to their senses. Giles departs with John.

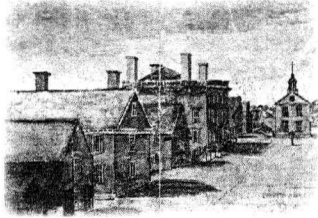


They sing a psalm to beseech God's help. As the psalm proceeds, Betty begins to writhe on the bed and then with an unearthly shriek tries to fly out of the window. They rush to her side. In the midst of the commotion the Reverend Hale enters. He calms them with his air of authority and then methodically sets an inquiry under way. He soon learns that Tituba has played an important role in what has been happening, having also been present at the dancing. Ann Putnam asserts that Tituba knows conjuring. Tituba is sent for; at her entrance, Abigail, who has been under severe inquisition by Hale, lashes out to accuse Tituba of compacting with the Devil. Tituba, overwhelmed by the sternness of Hale and the malevolent intensity of Parris and the Putnams, finally confesses that she has been visited by the Devil, but denies that he has persuaded her into any wrongdoing—for a few moments she frightens Parris and the Putnams with a heartfelt fantasy of the hellish power to bring them harm that the Devil had offered her.

With Tituba's confession the spell over Betty is broken. All return to the psalm in great thanksgiving, while Abby envies the attention now being given to Tituba, hysterically repents her own compact with the Devil, and visibly receives an answer to her prayer for forgiveness and for a call to mark out others of the Devil's crew.

Act II

John Proctor returns from a day's planting to find Elizabeth listless and moody. In her mind the witch trials have become an aggravation of her domestic troubles, with Abby at the center of both. She insists that John expose Abby's fraud to Judge Danforth; his reluctance to do this convinces her that he still has a warm spot in his heart for Abby. John's self-defense is double: that he has no witness to what Abby told him, and that she will avenge herself by revealing John's adultery with her. And he is fed up



with Elizabeth's sitting in condemnatory judgment upon him. She gently denies this but regrets the vanished sweetness of their love. Abby, she says, will not confess the lechery lest she damn herself. And what of those who suffer in jail because of John's silence? No, John *must* tear the last feeling for Abby out of his heart, or she will never give up hope of some day having him for her own.

Mary Warren enters furtively from her day at court as one of Abby's crew of witchfinders. She tells, breaking into tears, that the number of those arrested has tripled-and that Goody Osborn has been condemned to hang! She is truly troubled by this, and by her own part in it, but demonstrates how the mob excitement of the courtroom procedure turns her into an hysterical accuser even against her own will. When John threatens to whip her if she ever returns to that 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 is sure that Abby is behind this and is once more pleading with John to get o the court when Reverend Hale and John Cheever enter with a warrant for her arrest: that very evening Abby has charged Elizabeth with employing a witch's poppet to kill her. John makes Mary acknowledge it is *her* poppet, but Hale, although deeply troubled by these new directions of the witch-hunts, feels that he must arrest Elizabeth for examination.

John is about to burst out wildly to prevent their taking Elizabeth away, but instead turns with intense but controlled passion upon Mary: she will tell her story in court even though it may provoke a charge of adultery from Abby and ruin both Abby and John completely-anything rather than that Elizabeth should be in danger for his sake.

Act III

Scene 1.

Abby, with a mixture of scheming but passionate love for John and a mystical belief in her mission, tries to persuade John to abandon Elizabeth and to join her in the holy work of cleansing the puritanically corrupt town. He will not listen to this, but instead pleads that she free the town from the curse of her foolish wickedness, and then threatens to expose her fraud. She defies him: now any dire fate that descends on Elizabeth will be of his doing.

Scene 2.

Judge Danforth's invocation in court reveals the strength and fervor of his conviction that God's will is working through him to cleanse the land of a plague of witches.

As court opens, Giles Corey accuses Thomas Putnam, in his greed 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 for this accusation. There is a great hubbub as Giles leaps at Putnam as the man responsible for the arrest of his wife and himself, and of Rebecca Nurse as well.

John Proctor presents Mary Warren's deposition that the entire crying-out against witches started only as an exciting game for the girls-and is a complete pretense and fraud. But Abby, he says, has continued the game in an effort to dispose of Elizabeth. Her encouragement to this arose from the adultery that took place between Abby and himself, which he is now confessing. When Elizabeth, ordinarily incapable of a lie, is brought in and fails to confirm John's confession; Abigail counterattacks, charging that Mary herself has turned witch. Mary, helpless and then hysterical, turns on John Proctor-accusing him of being the Devil's man who has forced her into trying to confuse and overthrow the court. All but the Reverend Hale close in on John Proctor with sadistic vindictiveness.

Act IV

Tituba and Sarah Good, crazed by the rigors of imprisonment, sing of the Devil and his broken promises to them. Abby comes into the prison courtyard; she has bribed the jailer to permit Proctor to escape. John, although broken by the months of prison and torture, scornfully rejects the freedom and love she offers him. Abby runs off weeping.

Hale, and then Parris, try to persuade Judge Danforth to postpone the executions of Proctor and Rebecca Nurse scheduled for that morning: Salem may break into open rebellion at the execution of such respected citizens. Danforth indignantly refuses, but agrees to ask Elizabeth to persuade her husband to confess.

John is brought in and left alone with Elizabeth. She tells him that Giles Corey has died, 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 brings out his own wish to confess-if it will not make her think ill of him for lying. Passionately she answers that it was her lie that doomed him-and that she wants him alive. Exultant, he shouts that he will confess to the charge of witchcraft.



Danforth, Hale, and Parris rejoice-for their various reasons-over John's confession, and Parris tries to persuade Rebecca, who has been brought in on the way to the gallows, also to confess. She refuses to damn herself with the lie. John is asked to sign his confession, that it may be exhibited before the town. But this is too much: he has deeply shamed himself by confessing, but he will not set his hand to the destruction of his own name-and the eternal shame of his sons. He tears up the document. In fury Danforth orders John and Rebecca to be led out to execution. Hale pleads with Elizabeth that she change John's decision while there is yet time. She refuses: "He has found his name and his goodness now-God forbid I take it from him."

Images and Texts about the Salem Witch Trials

A Modest Enquiry
 Into the Nature of
Witchcraft,
 AND
 How Persons Guilty of that Crime
 may be Convicted: And the means
 used for their Discovery Discussed,
 both *Negatively* and *Affirmatively*,
 according to *SCRIPTURE* and
EXPERIENCE.

By **John Hale,**
 Pastor of the Church of Christ in *Beverly,*
Anno Domini 1697.

*When they say unto you, seek unto them that have
 Familiar Spirits and unto Wizards that peep,
 To the soul and to the Trillimony; If they speak
 not according to their word; it is because there is no
 light in them, Isaiah VIII. 19, 20.
 That which I see not teach thou me, Job 34. 32.*

OSTON in N. E.
*B. Green, and J. Allen, for
 set under the Town House. 1702*



Above: "The Trial of George Jacobs, August 5, 1692" by T.H. Matteson, 1885

Left: the inside cover of a book written by Rev. Hale on the examination of witches.

WARRANT FOR THE ARREST OF ELIZABETH PROCTOR
 AND SARAH CLOYCE (APRIL 4, 1692):

There Being Complaint this day made (Before us) by capt Jonat Walcott, and Lt Natheniell Ingersull both of Salem Village, in Behalfe of their Majesties for themselves and also for severall of their Neighbours Against Sarah Cloyce the wife of peter Cloyce of Salem Village; and Elizabeth Proctor the wife of John Proctor of Salem farmes for high Suspition of Sundry acts of Witchcraft donne or Committed by them upon the bodys of Abigail Williams, and John Indian both of Mr Sam parris his family of Salem Village and mary Walcott daughter of the abovesaid Complainants, And Ann Putnam and Marcy Lewis of the famly of Thomas Putnam of Salem Village whereby great hurt and dammage hath beene donne to the Bodys of s'd persons above named therefore Craved Justice.

You are therefore in their Majest's names hereby required to apprehend and bring before us Sarah Cloyce the wife of peter Cloyce of Salem Village and Elizabeth proctor the wife of John Procter of Salem farmes; on Munday Morneing Next being the Eleventh day of this Instant Aprill aboute Eleven of the Clock, at the publike Meeting house in the Towne, in order to their Examination Relateing to the premiss aboves'd and here of you are. not to faile Dated Salem Aprill 8th 1692

*To George Herick Marshall of the County of essex
 John Hathorne
 Jonathan Corwin Assists*

The Deposition of Sam Parris, Nathaniel Ingersoll, and Thomas Putnam

[pictured below]

The Deposition of Sam: Parris aged about 39 years, & Nathanael Ingersoll aged about fifty & eight years, & Thomas Putnam aged about forty years all of Salem -

testifyeth & saith that John Indian, Ann Putman & Abigail Williams & others of the bewitched persons were severall times & greivously tortured at the Examination of Elizabeth Proctor wife to John Proctor of Salem Farmes before the Honoured Magistrates the 11th April. 1692. & particularly that Eliz: Hubbard was in a Trance during the whole examination unable to speak a word tho often called upon by s^d Magistrates, & also the said Abigail Williams & Ann Putman then testified that they saw this Eliz: Proctor & her husband John Proctor severall times afflicting of Bathshua Pope the wife of Joseph Pope of Salem Yeoman, at which times the said Bathshua Pope was seized with violent fits: & farther that the said Abigail Williams & Ann Putnam, both of them made offer to strike at said Eliz. Proctor, but when said Abigails hand came near to said Eliz: Proctor it opened (whereas it was made up into a fist before) & came down exceeding lightly as it drew near to said Proctor, & at length with open & extended fingers touche said Proctors hood very lightly, & immediately said Abigail cryed out, Oh! my fingers, my fingers, my fingers burne, & Ann Putman took on most greivously of her head, & sunk down, as far as she could being held up by such as tended her.

- Nath: Ingatson and thom. Putman did on their oaths owne this their testimonies to be the truth be fore the Juriors of Inques this 30 of June 1692.

The Deposition of Sam: Parris aged about 39 years, Nathanael Ingersoll aged about fifty & eight years, & Thomas Putnam aged about forty years, all of Salem -
 testifyeth & saith that John Indian, Ann Putman, & Abigail Williams & others of the bewitched persons were severall times & greivously tortured at the Examination of Elizabeth Proctor wife to John Proctor of Salem Farmes before the Honoured Magistrates the 11th April. 1692. & particularly that Eliz: Hubbard was in a Trance during the whole examination unable to speak a word tho often called upon by s^d Magistrates, & also the said Abigail Williams & Ann Putman then testified that they saw this Eliz: Proctor & her husband John Proctor severall times afflicting of Bathshua Pope the wife of Joseph Pope of Salem Yeoman, at which times the said Bathshua Pope was seized with violent fits: & farther that the said Abigail Williams & Ann Putman, both of them made offer to strike at said Eliz. Proctor, but when said Abigails hand came near to said Eliz: Proctor it opened (whereas it was made up into a fist before) & came down exceeding lightly as it drew near to said Proctor, & at length with open & extended fingers touche said Proctors hood very lightly, & immediately said Abigail cryed out, Oh! my fingers, my fingers, my fingers burne, & Ann Putman took on most greivously of her head, & sunk down, as far as she could being held up by such as tended her.

Nath: Ingersoll and Thom: Putman did on their oaths owne this
 their testimonies to be the truth be fore the Juriors of Inques this 30 of
 June 1692



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March 23 & 24

8:00pm.....Chan Centre for the Performing Arts

UBC Ensemble, UBC Choral Union, UBC Symphonic Wind Ensemble

Admission by donation

UBC Symphony Orchestra

April 5, 12:30pm

April 6, 8:00pm.....Chan Centre for the Performing Arts

Free admission

Masterclasses with Dawn Upshaw

April 12, 12:00pm-2:00pm

Chan Centre for the Performing Arts

Admission: \$10/\$15 at the door

Opera Bon Bons

April 20 & 21, 8:00pm

April 22, 3:00pm.....Old Auditorium

Excerpts from *Othello*, *Hamlet*, *Romeo and Juliette*, *Sir John in Love*, and *Faust*

Guest directors: Irving Guttman and Mari Hahn

Admission by donation

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