THE CENTER OPERA COMPANY

and

THE SAINT PAUL CHAMBER ORCHESTRA

present

The Rake's Progress

music by
Igor Stravinsky

libretto by
W. H. Auden & Chester Kallman

Philip Brunelle
Conductor

CAST (in order of appearance)

ANNE TRULOVE
TOM RAKEWELL
TRULOVE
NICK SHADOW
MOTHER GOOSE
BABA THE TURK
SELLEM (an auctioneer)
THE KEEPER OF BEDLAM

CHORUS

Sarita Roche
Clifton Ware
Edward Foreman
Barry Busse
Bonnie Anderson
Janis Hardy
Lloyd Hanson
Jack Jaeger

The Dale Warland Singers

January 16, 1972

I. A. O'Shaughnessy Auditorium
It is Spring in the garden of Trulove's country home near London. The expressions of love between his daughter Anne and Tom Rakewell are interrupted by Trulove's announcement that he has found a job for Tom. But Tom brushes the offer aside. Having swallowed the amoral and materialistic philosophy of the Enlightenment whole, Tom intends to rely on good luck and his Wish for Riches to see him through.

His first wish is immediately granted by the Devil's emissary, Nick Shadow, who leaves repayment vague. The fortune left Tom by the suddenly discovered rich uncle requires Tom's attention in London, however; so Tom hastily takes leave of Anne, and the Rake's Progress begins.

Progressing at breakneck speed, we next find Tom wasting the Summer away in the boisterous brothel of one, Mother Goose. Nick leads Tom in a recitation of his catechism of epicurean egotism. The fully indoctrinated Tom does well until the word, Love, is mentioned. The cuckoo clock reminds Tom of his profligate wasting of time without having sent for his beloved Anne. Nick obliges his disturbed pupil by turning the clock back to twelve with a magic gesture, and the scene begins again.

When Tom is asked to sing a song to mark his initiation into the fraternity of pleasure-seekers, his guilty thoughts return again to the vows of Love he is betraying. But Mother Goose, herself, volunteers to distract him from such sour, moralistic concerns.

As if hearing Tom's song, calling for Love to save him in his darkest hour, Anne appears in her garden dressed for traveling. Though she hasn't received any letter from Tom, she intends to go to him, asking the full Autumn moon to guide her to him. The sound of her father calling her almost disuades her from leaving, but she decides Tom needs her more than her father and goes.
In his London mansion, Tom bemoans his utter boredom with the life of pleasure; yet, still its slave, he continues it. When Tom makes his second Wish for Happiness, Nick appears with the solution. He points out with crafty existential logic that the man who blindly follows the dictates of his own desires is as much a captive as the man who slavishly obeys his conscience. True happiness can only lie in freedom from both restraints. He advises the liberating, gratuitous act, viz, marrying the bearded lady from the circus! Though this seems absurd to Tom at first, he soon sees the logic and gleefully sets about the wooing and wedding (and bedding) of Baba the Turk.

Anne arrives at Tom's house at nightfall. Considerably intimidated by the big city, she hesitates to knock at her neglectful lover's door. However, her faith that a Love sworn before Heaven can even plunder Hell of its prey revives her daring. But before she can knock, a bizarre procession of servants carrying outlandish packages and luggage arrives. Finally a Turkish sedan chair arrives and from its curtained interior emerges Tom. His guilt makes him treat Anne cruelly; she must go home, for he can never return to the life he once knew. Anne's strong faith in the redemptive power of their Love almost makes Tom weaken; but they are interrupted by the appearance within the sedan of Baba. Tom and Anne sing a requiem for their Love (consigning it to the frozen grip of Winter) while Tom's new wife grumbles impatiently from the sedan. Anne flees, and Tom is left to tend to his gratuitous act. A crowd of admirers gathers as Baba is led to her door. She finally bows to popular demand and removes her veil, revealing her full, flowing black beard.

Within her new home and surrounded by the innumerable memorabilia of past lovers, Baba drops the pose of exotic, unapproachable freak and is revealed as an incessantly chattering, clinging little wifey. When Tom is unable to stomach any more and pushes her away, she transforms again into a jealous spitfire, throwing her beloved's possessions around the room and reviling the little country girl she knows Tom loves. Tom silences her in mid-cadenza by stuffing his wig over her head.

Moody and frustrated, Tom takes a nap. While he sleeps, Nick wheels in a huge, baroque contraption which he shows the audience is a fake break-making machine. A loaf of bread is first hidden in a secret compartment; then, when a stone is put in the hopper and the wheel turned, out pops the loaf of bread.

Tom, having dreamed of the machine, wakes to make his Third Wish, that through this invention he can obtain Fame and the world be made a utopia of plenty. Nick shows the machine, they test it, and wheel it out to be commercialized, leaving Baba behind in suspended animation.
ACT III

Having inveigled sober merchants and gullible widows into investing in the fake invention, Tom has brought them and himself ruin and shame instead of fame and plenty. Bankrupt and in hiding, Tom's belongings are up for auction, including all of Baba's souvenirs and Baba herself, still motionless under the wig.

Sellem, the auctioneer, arrives and compliments the greedy vultures who have come to buy as being benevolent scavengers who restore Nature's balance. He auctions off the bizarre objects in lots until he knocks off the wig and Baba is at last able to continue her cadenza where she left off. Then, realizing what is going on, she lashes out at them for trying to make off with her precious mementos.

Suddenly we hear Tom and Nick shouting a street-cry from outside, "Old wives for sale!" Anne, who has been trying to find Tom during the auction, comes running at the sound; but the two have vanished. Anne and Baba meet face to face. Baba again transforms, playing a new role (the understanding, sophisticated Marchelin good-naturedly giving up her lover to the younger girl.) This touching scene pleases the crowd as much as the auction; the auctioneer gives up. Tom and Nick are heard fleetingly once more; Baba warns Anne of Nick, Anne thanks Baba and leaves to catch up with Tom, and finally Baba announces her re-emergence from retirement. From now on, admission will be charged for the privilege of seeing her.

On a cold, dark Spring night, Nick brings the bedraggled Tom to a graveyard to exact payment for the year of revelry and the three granted wishes. He shows a waiting grave and provides instruments for Tom's self-dispatch which must take place on the twelfth stroke of Midnight. Tom begs mercy as the bell begins to strike, and once more Nick stops time.

Even Nick can be willful and self-indulgent. He decides to dally with Tom's doom to further humble him. He proposes a last gamble for Tom's soul. On three successive cuts of a deck of cards, Tom must guess the three cards revealed. To raise Tom's hopes on the first two and dash them on the third, Nick provides three hints: First, he leads Tom to think of Anne and he guesses correctly, the Queen of Hearts. Second, he makes a nearby spade fall with a clang that startles Tom into blurting out "The deuce", leading him to guess the second correctly, the Two of Spades.

On the third cut, Nick provides a red-herring hint that might lead one to guess perhaps the Jack of Clubs: the prints of cloven hoofs in the mud and his own statement that "the knavish goats are back to crop the Spring's return". To protect himself, he also cheats by retrieving the Queen of Hearts from where he tossed it aside earlier and using it again as the cut
ACT III (Continued)

card. Tom, however, catches the word "return" and finally abandons hope in luck and returns to the one worthy thing in his life, his love for Anne; with Anne's voice echoing in his mind, he guesses the Queen of Hearts again and wins!

Having gambled and lost, Nick sinks into the waiting grave himself, damned all the more; but not before exacting some pain for Tom's sins. Cheated of his soul, Nick consigns Tom to hopeless insanity. When the dawn brightens we see that it is Spring once more and Tom, sitting on the green grave-mound sprinkling grass in his hair, sings that he is Adonis, beloved of Venus.

Surrounded by the inmates of Bedlam, Tom sings of his anticipation of the coming of Venus and their wedding. The Keeper enters bringing Anne who has come for a last visit. Tom begs her forgiveness and the two are reconciled in a duet that ends:

"Rejoice, beloved: in these fields of Elysium
Space cannot alter, nor Time our love abate;
Here has no words for absence or estrangement
Nor Now a notion of Almost or Too Late."

Anne soothes Tom and the other inmates as well with a gentle lullaby. But soon her father comes to take her away, for she can do no more for Tom. The mad Adonis awakens to find her gone and dies of a broken heart, with the chastened inmates singing a Greek chorus of mourning.

But before the audience can comfortably close the book on Tom and his tragedy, the singers return to point out that the Devil also lies in wait for them and that they may not be so lucky as to have an Anne to save them.

NOTES

Stravinsky's works can be somewhat arbitrarily divided into three groups corresponding to his three homelands: Russian, French and American. Although Stravinsky, more than most composers, fashioned successive works in sometimes widely varying styles, The Rake's Progress can perhaps be viewed as a culmination of the highly creative American period. For the average listener, probably the most important feature of the American Stravinsky is the return of warmth and even of Romanticism after the slightly cold, dry products of the French period. Some of the fire of the Rite of Spring rekindled in the Symphony in Three Movements (1945) and the cool Grecian dignity of Apollon (1928) assumed a more sensuous line in Orpheus (1947). In the crowning work of this period, The Rake's Progress, Stravinsky has imbued the vocal line with long, lyric phrasings and a good deal of romantic passion.

Therefore, when it is said that the opera harked back to the Eighteenth Century, it should be qualified that this is mostly as regards questions of form, for this is a more warm-blooded work than what is usually conjured up by the words "Stravinsky" and "Neo-Classic".

The libretto follows in a free way the series of paintings and engravings William Hogarth created under the same title (see the enclosed details). Structuring the opera's music, certainly Stravinsky had Mozart in mind and probably Don Giovanni in particular. The emphasis is on solo arias. The action is speeded by recitatives (which under Stravinsky's artful hand emerge as anything but "dry") accompanied typically by harpsichord alone. There are a few ensembles, some rousing choruses, and even a swift, witty epilogue. There is, however, no overture, only a brief fanfare.
NOTES (Continued)

The orchestration is Mozart's size (without Don Giovanni's trombones) and the demands on the instrumentalists are truly virtuosic, though the orchestra never overpowers the voice and rarely rises to a fortissimo. Despite all its gestures towards the past, there is never any doubt that this is Stravinsky (pure, if not simple), especially when we hear the veritable dynamo of rhythmic energy roaring, whirring, or only purring under every measure.

CAST BIOGRAPHIES

BONNIE ANDERSON. Mezzo. Ms. Anderson studied music at St. Olaf College and the University of Minnesota. She has performed at the Stagecoach Opera House in Shakopee, Minnesota and with the University of Minnesota Opera Workshop. She first appeared with Center Opera in the 1971 Fall Tour production of FAUST COUNTER FAUST.

BARRY BUSSE. Baritone. Mr. Busse sung under Aaron Copland, Robert Shaw and Leopold Stokowsky and has appeared in Carnegie, Philharmonic and the Alice Tully Halls. His past two seasons have been with the Chautauqua Opera. Mr. Busse will be appearing in the American premiere of Britten's "Canticle IV" in March of this year.

EDWARD FOREMAN. Bass baritone. Mr. Foreman was trained in opera direction by Herbert Graf and has edited and published books on singing. In 1968 he founded The Opera Theatre at the University of Wisconsin-Milwaukee, which he directed for three years. He has also appeared with the Florentine Opera of Milwaukee, the Honolulu Symphony Orchestra Youth Program and teaches voice at the University of Minnesota.

LLOYD HANSON. Tenor. Mr. Hanson first appeared with the Center Opera Company in its 1970 concert production of SIR JOHN IN LOVE, and is a member of the original cast of FAUST COUNTER FAUST. He received his B.A. from St. Olaf College and is currently Director of Vocal Music in the Faribault, Minnesota schools and Tenor Soloist with the Plymouth Congregational Church Choir in Minneapolis.

JANIS HARDY. Mezzo soprano. A Schubert Scholarship winner, she has performed with the Plymouth Church Music Series under Aaron Copland, and worked for a season with the Opera Workshop Theatre of Anchorage, Alaska. Ms. Hardy's first appearance with Center Opera was in last year's CHRISTMAS MUMMERIES AND GOOD GOVERNMENT.

JACK JAEGGER. Baritone. Mr. Jaeger has appeared with Center Opera in past productions such as HORSPFAL and COSI FAN TUTTE. Currently a soloist at Westminster Presbyterian Church in Minneapolis and at Mount Zion Temple in St. Paul, he has also sung with the New Hampshire Music Festival, the Minnesota Orchestra and the St. Paul Chamber Orchestra.

SARITA ROCHE. Soprano. Ms. Roche first appeared with Center Opera in ALBERT HERRING. Her initial professional training was at the Oberlin Conservatory of Music and the New England Conservatory of Music and was continued with Boris Goldovsky, Estelle Leibling and Eleanor Steber, with whom she prepared Mozart's "Queen of the Night", a role she performed with the New Hampshire Music Festival and in both of the Twin Cities.

CLIFTON WARE. Tenor. Mr. Ware is acting chairman of the Vocal Department and resident artist at the University of Minnesota. Besides a very active schedule as a recitalist, opera and oratorio performer, he is also choir director at the Mizpah Congregational Church in Hopkins.
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Eugene Altschuler,
Concertmaster
Hanley Daws
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John Gaska

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Daryl Skobba

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Cynthia Stokes

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Sue Shepard
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Rica Van
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Russell Bursch
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TWO SPECIAL EVENTS

The Women's Philharmonic Association of the Saint Paul Philharmonic Society requests the honor of your presence at a French pre-concert buffet dinner on Wednesday evening, January 19, 1972 at 5:45 P.M. in the Great Hall of the House of Hope Church (Portland Avenue entrance). A menu with the best of French cooking has been chosen to set the mood for Jean-Pierre Rampal's appearance with the Saint Paul Chamber Orchestra that evening at 8:00 P.M. in I.A. O'Shaughnessy Auditorium. Dinner will be concluded at 7:15 P.M. to allow an unhurried arrival at the concert.

RESERVATIONS MAY BE MADE DURING INTERMISSION AND FOLLOWING THE CONCERT IN THE LOBBY OF O'SHAUGHNESSY AUDITORIUM TONIGHT! It will not be necessary for you to make payment tonight, for we shall consider your reservation guaranteed, subject to billing. If you prefer, you may make guaranteed phone reservations tomorrow or Tuesday by calling Mrs. Speltz before noon at 224-9369 or Mrs. Nelson after noon at 455-7660.

Dinner will include chicken in sauce supreme or beef cooked in red wine; cauliflower in hollandaise sauce or carrots cooked in cider and dill; country green salad; French bread, Estragon butter, and a selection of condiments; imported French red and white wine; and a selection of cheeses and grapes for dessert. Coffee, tea, and milk will also be available. The price per plate is $5.00. Checks should be made payable to the Women's Philharmonic Association. We hope you will join in this gala event!

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Tickets are still available for the performance by Jean-Pierre Rampal and the Saint Paul Chamber Orchestra at 8:00 P.M., Wednesday, January 19, 1972 here in O'Shaughnessy Auditorium. Tickets are priced at $3.53 and $5.05 and may be reserved by calling 225-6571 or at any Dayton's store.