The Rake’s Progress

Composed by Igor Stravinsky
Libretto by W.H. Auden and Chester Kallman

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THE RAKE’S PROGRESS (1948)

Composed by Igor Stravinsky
Libretto by W.H. Auden and Chester Kallman

Conductor
Mark Gibson

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Robin Guarino

Scenic Designer
Paul Shortt

Costume Designer
+Amanda Rae Janke

Lighting Designer
*Weston G. Wetzel

Stage Manager
*Adam Moser

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Diane Lala

Supertitles
Lisa Oswald

Musical Preparation
Marie-France Lefebvre

Wig & Make-Up Designer
*Terri Nikolits

Sound Designer
*Caitlyn Scott

Diction Coach
Kathryn LaBouff

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May 10 - 13, 2012

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SYNOPSIS

The Rake's Progress is an opera in three acts and an epilogue composed by Igor Stravinsky with a libretto written by the poet W.H. Auden and Chester Kallman. The opera was inspired by eight paintings and engravings, entitled A Rake's Progress (1733-1735) done by 18th-century English artist William Hogarth, which Stravinsky had seen in an exhibition in Chicago in May 1947.

The story is a parable, which tells the story of the spendthrift Tom Rakewell, who abandons his fiancé, Anne Trulove for the excesses of the city and the company of one Nick Shadow who is revealed to be the “Devil in disguise.” Tom wastes all his money on highlife, prostitution, drugs and gambling, the consequences of which lead to his ultimate downfall.

ACT ONE

Scene One: “...now is the season”

Tom Rakewell courts Anne Trulove at her country estate. Father Trulove is concerned by Tom’s “reluctance to seek steady employment” and tells him that as long as Anne marries an honest man, he may be poor but that he is resolved that “she will never marry a lazy one.” Tom scoffs at him and declares his intention to “live by my wits and trust to my luck.” Nick Shadow arrives and informs Tom that his “rich uncle” has died leaving him a fortune and they must depart for the city at once in order to settle the account.

Scene Two: “more wine, love!”

Nick Shadow takes Tom to the red light district and introduces him to the Madame hooker “Mother Goose,” who claims him for her own.

Scene Three: “No word from Tom.”

It has been months since Anne has heard from Tom. She resolves to seek him in the city.

ACT TWO

Scene One: “…the green sickness.”

Tom wakes hung-over and sick at heart. Nick convinces him to get up and dressed to meet the toast of the city, “Baba the Turk.”

Scene Two: “The heart for love dares everything”

Anne tracks down Tom in the city. He has wed “Baba the Turk” and tells Anne that she should go home and that the city “…has done all that it can with me…”

Scene Three: “Scorned! Abused! Neglected!”

Tom and “Baba” are living in domestic hell. Just as Tom dreams of an easy way out, Nick appears offering to turn his dream into a “Big Board” windfall profit. Tom reveals, “How could I live without you?” as they leave together.

ACT THREE

Scene One: “Ruin, Disaster, Shame.”

Tom has lost all his money and all he owns is being sold by the avaristic auctioneer “Sellem.” Anne returns searching for Tom and “Baba the Turk” tells her that Tom still loves her and that she should “seek him and set him right.” Meanwhile “Baba” decides that she will return to the stage.

Scene Two: “The Queen of Hearts”

A year has gone by and Nick Shadow tells Tom that its time to pay up. Tom begs for more time to pay his debt and Nick demands that Tom look into his eyes and recognize who he is. The debt Tom owes is not his money but his soul. Nick agrees that they can play a simple game of cards on the wager. Tom defeats Shadow in the hand and tells him he “wishes for nothing else.” Denied his prey, Shadow curses Tom pronouncing, “Hence forth be you insane!”

Scene Three: “Sleep well, my dearest dear, goodbye”

Tom has lost his mind and been institutionalized. Anne visits him for the last time.

EPILOGUE

The players join to finish with the moral, “For idle hearts and hands and minds the Devil finds a work to do.”

This production of The Rake's Progress inaugurates our first major Mainstage collaboration between E-Media, Opera and Technical Design and Production. We are indebted to our colleagues – both faculty and students across CCM – for their hard work, generosity of spirit and synergy. We also want to thank Dean Peter Landgren for believing in the project and supporting us every step of the way. Thank you to E-Media Division Head Marjorie Fox and to projection designer Peter DePietro, who envisioned the curriculum and lead the studio lab that is responsible for creating and editing the media content used in this production. Thank you to Peter DePietro for being the artist and the remarkable colleague that he is. Thank you to Steve Miller, Stirling Shelton who make it ALL happen in the shop and on the stage ALL the time! Thank you to Ted Ryner for his technical expertise and good will. Thank you to Rayburn Dobson for helping us get the technology we needed to do the job. Thank you to Jorin Edgerly and Clarence Brown who patiently deal on a daily basis with a luddite like myself. Very special thanks go to Paul Shortt who is the best collaborator anyone could have and who built the biggest model I have ever seen so that we could be prepared well before we got to stage. Thank you to OMDA Division Head Alan Yaffe, who was at the helm of this effort and kept us all on task. And most of all thank you to all the students of Opera, Orchestra, E-Media, and TD+P who gave themselves full throttle with whole heart, spirit and mind to this project. My very special thanks to the following people for their inspiration: Mark Gibson, Marie-France Lefebvre, Terry Lusk, Lydia Brown, Steven Goldstein, Michele Kay, Nancy and Ed Rosenthal, Theoni V. Aldredge, Martin Pakledinaz, Susan Hilferty, Adam Moser, Wendy Hill, Mark Williams and Jim Gage.
THE COMPANY

In order of vocal appearance

Anne Trulove .......................................................... JACQUELINE A. ECHOLS*
Tom Rakewell .......................................................... DANIEL ROSS*
Father Trulove .......................................................... THOMAS RICHARDS
Nick Shadow .......................................................... CHARLES Z. OWEN*
Mother Goose .......................................................... LEAH DE GRUYL*
Baba the Turk .......................................................... BRANDI SAMUEL*
Sellem ........................................................................ SHAWN MLYNEK
Keeper ........................................................................ WILLIAM TVRDIK
Chorus ........................................................................ MICHAEL ALCORN,
TYLER ALESSI, MELISA BONETTI, DOUGLAS EASTERLING,
ELIZABETH GAUTSCHE, MERYL GELLMAN, TREVOR GOMES,
LINDSEY GREBELDINGER, JASMINE HABERSHAM,
JESSINE JOHNSON, ANDREW KING, ANDREW LOVATO,
CHELSEA MAJOR, SIMONE MCGAW, MARIE MCMANAMA,
CHRISTOPHER MORALES, REILLY NELSON, KEEGAN RICE,
ADRIENNE SERETA, NICOLE SPOLTORE, WILLIAM TVRDIK,
NICHOLAS WARD, CHABRELLE WILLIAMS

Onstage E-Media Crew .......................... SEAN HIGHLEY, ANDREW POPPER,
RACHEL SAIGER

* Thursday, May 10, Sunday, May 13
** Saturday, May 12

The performance consists of three acts lasting approximately two and a half hours. There will be two 15-minute intermissions between acts.

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Mark Gibson, music director & conductor
Huan Jing, assistant conductor (conducts Sunday, May 13)

Violin I
Wooram Kwon, concertmaster
Zhang Ying
Byong Gul Seo
Justin Scheibel
Hanna Jin
Erica Dicker
Haoli Liu
Jumi Lee

Violin II
Evan Hurley, principal
Sara Jin
Chun Ni Hsieh
Qiao Yu
Yu Lin Liu
Eun Joo Ahn
Eun Young Chung

Viola
Natasha Simmons, principal
Stephen Goist
Melissa Tschlamer
Karli Leal
Akiko Haga
Damian Nelson
Claire Whitcomb

Cello
Christian Schrock, principal
Yu Hsuan Yang
Ya-Han Chang
Chia-Wei Lu

Bass
Pei-Heng Chang, principal
Kyle Elkins
Bryan Andrews

Flute
Hanbyul Park
Gunyoung Park

Oboe
Hannah Shoopman
Bonnie Farr

Clarinet
Megan Distasio
Zach Stump

Bassoon
Dan Shifren
Jonathan Nitz

Horn
Rachel Hockenberry
Stephanie Hollander

Trumpet
Ai Ishigatsubo
Ricardo Flores

Percussion
Scott Gettlin

Fortepiano
Junghyun Cho

Rehearsal Pianists
Therese Sutula
Junghyun Cho

Chorus Master
Michael Ciavaglia

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CAST PROFILES

LEAH DE GRUYL  Mother Goose
Second-year graduate student from Sutton, West Virginia
At CCM: Carmen in The Tragedy of Carmen, Mother Marie in Dialogues of the Carmelites. Elsewhere: Carmen in Carmen at Rome Festival Opera (Italy), Buttercup in H.M.S. Pinafore at Charleston Light Opera Guild (W. Va.), and Dido in Dido and Aeneas at West Virginia Wesleyan College (Buckhannon, W. Va.).

JACQUELINE A. ECHOLS  Anne Trulove
First-year Artist’s Diploma student from Detroit, Michigan
At CCM: Countess in The Marriage of Figaro, Chorus in The Rape of Lucretia. Elsewhere: Countess Cipriano in Rigoletto and First Lady in The Magic Flute with Cincinnati Opera, Micaëla in Carmen at Eugene Opera (Ore.).

HUNTER ENOCH  Nick Shadow
Second-year graduate student from Paris, Tennessee
At CCM: Marquis de la Force in Dialogues of the Carmelites, Ping in Turandot, Candy in Of Mice and Men, Gianni Schicchi in Gianni Schicchi, Mars in Orpheus in the Underworld, 2nd Armored Man/2nd Priest in The Magic Flute. Elsewhere: Menegio in Le Donne Curiose and soloist in Instant Opera at Wolf Trap Opera (Vienna, Va.).

SHAWN MLYNEK  Sellem
Second-year graduate student from Toledo, Ohio

DEBORAH L. NANSTEEL  Mother Goose
Second-year Artist’s Diploma student from Havelock, North Carolina
At CCM: Marguerite in La damnation de Faust, Mother Marie in Dialogues of the Carmelites, Bianca in The Rape of Lucretia and Berta in The Barber of Seville. Elsewhere: Berta in The Barber of Seville at Merola Opera program (San Francisco), Lily and Strawberry Woman in Porgy and Bess and Marthe in Faust at Dayton Opera (Ohio), Marcellina in The Marriage of Figaro at American Singers’ Opera Project (Winston Salem, N.C.).

CAST PROFILES

CHARLES Z. OWEN  Nick Shadow
Second-year graduate student from Stillman Valley, Illinois
At CCM: Commendatore in Don Giovanni, Curio in Giulio Cesare in Egitto. Elsewhere: Commendatore/Masetto in Don Giovanni at Opera North (Lebanon, N.H.), Figaro in The Marriage of Figaro, Frank in Die Fledermaus and the spokesman in The Magic Flute at Luther College (Decorah, Iowa).

JILL PHILLIPS  Baba the Turk
Second-year graduate student from Pocahontas, Iowa
At CCM: Various roles in Opera Fusion: Doubt, Old Priess in Dialogues of the Carmelites, Marcellina in The Marriage of Figaro. Elsewhere: Marcellina in The Marriage of Figaro and Third Sprite in The Magic Flute at Luther College (Decorah, Iowa).

THOMAS RICHARDS  Father Trulove
Second-year graduate student from Minneapolis, MN
At CCM: Leporello in Don Giovanni, Bartolo in The Marriage of Figaro.

DANIEL ROSS  Tom Rakewell
Second-year graduate student from Salem, Oregon
At CCM: Faust in La damnation de Faust, Chevalier de la Force in Dialogues of the Carmelites, soloist in Das klagende Lied with CCM Concert Orchestra. Elsewhere: Tenor soloist in Handel’s Messiah with the Cincinnati Symphony Orchestra, Basilio in The Marriage of Figaro at Chautauqua Institute (N. Y.) and First Sailor in Dido and Aeneas at Boston University (Mass.).

BRANDI SAMUEL  Baba the Turk
Second-year Artist’s Diploma student from Los Angeles, California
At CCM: Madame de Croissy in Dialogues of the Carmelites, alto soloist in Les Noces, Mrs. Grose in The Turn of the Screw. Elsewhere: Alto soloist in Elijah with Modesto Symphony (Calif.), Marquise in La Fille du Régiment, Prince Orlovsky in Die Fledermaus and Marcellina in The Marriage of Figaro at California State University (CSU) Long Beach.

MEGHAN TARKINGTON  Anne Trulove
First-year Artist’s Diploma student from Chicago, Illinois
At CCM: Countess Almaviva in The Marriage of Figaro, Governess in The Turn of the Screw, soloist in Sieben Freihe Lieder with CCM Chamber Ensemble. Elsewhere: Papagena in The Magic Flute at Cincinnati Opera, Adina in The Elixir of Love and Jenny Hildebrand in Street Scene at Rice University (Houston).
CAST PROFILES

WILL TVRDÍK  The Keeper
First-year graduate student from Vacaville, California
At CCM: Brander in La damnation de Faust, Commendatore in Don Giovanni, Judas in Bach’s St. Matthew Passion. Elsewhere: Sciarrone in Tosca, Baron Duphol in La traviata and chorus in La bohème, The Marriage of Figaro, Pirates of Penzance and Otello at Sacramento Opera (Calif.), the Emporer in The Nightingale (Contra Costa, Calif.), Sarastro in The Magic Flute and Jove in La Calisto at Bay Area Summer Opera Theatre Institute (San Francisco), Don Alhambra del Bolero in The Gondoliers and Frank in Die Fledermaus at California State University (Sacramento, Calif.).

DASHIELL WATERBURY  Tom Rakewell
Second-year graduate student from Redding, California
At CCM: Curzio in The Marriage of Figaro, Monostatos in The Magic Flute, Orpheus in Orpheus in the Underworld. Elsewhere: Il commissario in Il Signor Bruschino at CCM Spoleto (Italy), Austin in True West at WE Multimedia Theater (Redding, Calif.), title role in Phantom at Shasta College (Redding, Calif.).

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AMANDA RAE JANKE  Costume Designer
CCM Alumna, MFA ’11 from South Lyon, Michigan
At CCM: Costume designer for The Marriage of Figaro, The Matchmaker and Picnic and assistant costume designer for Falstaff and How to Succeed in Business Without Really Trying. Elsewhere: Costume shop supervisor and lecturer at the University of Michigan at Flint, first hand for The Music Man, A Blizzard at Marblehead and Later the Same Evening at Glimmerglass Opera (Cooperstown, N.Y.).

HUAN JING  Assistant Conductor
Graduate student from Beijing, China
At CCM: Conductor for The Marriage of Figaro and numerous Philharmonia and Concert Orchestra concerts. Elsewhere: Conducting Fellow and Assistant with the Cincinnati Symphony Orchestra, assistant conductor of the Cincinnati Symphony Youth Orchestra.

ADAM MOSER  Stage Manager
Senior from Louisville, Kentucky
At CCM: Stage manager for Giselle and Winter Dance Concert 2011 and 2012, assistant stage manager for Evita and Anything Goes and assistant to the director for The Marriage of Figaro. Elsewhere: Production assistant and assistant stage manager at The MUNY (St. Louis), production assistant for Wicked national tour, stage management intern for Cirque du Soleil Mystere (Las Vegas), assistant stage manager for two seasons at STAGES (St. Louis).

TERRI NIKOLITS  Wig & Make-Up Designer
Third-year graduate student from Plymouth, Michigan

CAITLYN SCOTT  Sound Designer
Senior from Holland, Ohio
At CCM: Assistant sound designer for Into the Woods and Our Town, mix engineer for Oklahoma!, Rent, The Matchmaker and Picnic, wireless crew head for You Can’t Take It With You, sound board operator for Blood Wedding. Elsewhere: Mix engineer for Signed Sealed Delivered! at King’s Island (Cincinnati).
PRODUCTION STAFF

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Assistant Stage Managers ................................................ Nicki Duvall, Evelyn Sisler, Wesley Yount
Production Assistants ....................................................... Simon Kane, Melissa Olberding
Assistant Lighting Designer .............................................. Breanna Leigh Seavert, David LaRose
Assistant Make-Up & Wig Designer ...................................... Tricia Stogsdill
Assistant Master Sound Technician .................................. Danny Jama
Assistant Technical Director ............................................. Jillian Warburton
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Assistant to D. Lala ............................................................ Christine Smith
Properties Master ............................................................... Jamie Arielle
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CCM BOX OFFICE: Located in the CCM Atrium, the Box Office is open Monday through Friday, 12-5:30 p.m.; Saturday, 12-4 p.m.; and one hour prior to curtain for Mainstage performances. Master Card, VISA and Discover cards are accepted. CCM Box Office, P.O. Box 210003, Cincinnati, Ohio 45221-0003; 513-556-4183.

PARKING: Convenient parking is available in the CCM Garage, at the base of Corry Boulevard off of Jefferson Avenue. Additional parking is available in garages throughout the UC campus. Any questions concerning on-campus parking should be directed to UC Parking Services at 513-556-2283.

TAX CREDIT: If you find that you cannot attend your performance, your tickets may be donated for tax credit as a charitable contribution. Simply notify the Box Office prior to the performance to release your seats, and give your name and address. A tax donation receipt will be mailed to you.

EMERGENCY CALLS: If you are likely to receive an emergency call during a performance, please leave your name and seat location with the House Manager. If you have a beeper, we also request that you leave it with the House Manager along with your seat number so as not to disturb the audience and actors. In case of emergencies, this will help us locate you as quickly as possible.

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HOUSE POLICIES: The House Manager has been instructed to minimize the disturbance to patrons already seated when accommodating latecomers. The director and producer of each production select times which are least likely to interrupt the performance, and latecomers will be seated only during these times. Latecomers who miss these opportunities will not be admitted until intermission. Children under the age of six are not to be admitted.

CAMERAS, PHONES AND RECORDING DEVICES: The possession of cameras, with or without flashes, recording devices, cellular phones and other electronic devices inside the theater are strictly prohibited. Please leave them with the House Manager.

SMOKING AND REFRESHMENTS: Smoking and refreshments are not permitted in the theater. Effective January 1, 2006, smoking is prohibited inside all buildings, athletics facilities and vehicles owned, operated or leased by the University of Cincinnati. Smoking is also prohibited within 25 feet of all university building entrances, exits, air intakes and operable windows. Smoking shall not be permitted on any bridge, overpass or enclosed walkway.

HEARING ENHANCEMENT: Telex listening devices are available for checkout during performances in both Patricia Corbett Theater and Corbett Auditorium. Please inquire at the Box Office.

WHEELCHAIR SEATING: Wheelchair seating is available in both theaters. Seating is limited, so reservations should be made with the Box Office when ordering tickets. These seats are subject to availability.

GROUP SALES: The Box Office can accommodate groups for major productions and concerts. Preview and benefit performances are also available for some productions. For more information, call the CCM Box Office at 513-556-4183.

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