UNIVERSITY OF WASHINGTON
The School of Music and the Office of Lectures and Concerts: present:

THE RAKE'S PROGRESS

by
Igor Stravinsky

Friday, May 22, 1981

MEANY THEATRE, 8:00 P.M.

Time and Place: 18th Century England

ACT I. Scene 1. Trulove's garden
Scene 2. The Brothel
Scene 3. Trulove's garden

INTERMISSION

ACT II. Scene 1. Rakewell's morning room
Scene 2. The street outside Rakewell's house
Scene 3. Rakewell's morning room

INTERMISSION

ACT III. Scene 1. Rakewell's morning room
Scene 2. A churchyard
Scene 3. Bedlam

Epilogue

Presented by Arrangement with Boosey and Hawkes, Ltd.
Set in Eighteenth Century England, *The Rake’s Progress* is a moral fable based on and inspired by a set of paintings by William Hogarth, English chronicler of the seamy side of English life.

Following Hogarth’s example, Stravinsky and his librettists, W.H. Auden and Chester Kallman, trace the progress of an ambitious young man from innocence through sensual futility and financial failure to final madness. Tom Rakewell is the willing pawn of the devil, Nick Shadow, to whom he unwittingly sells his soul for a year and a day of fame and fortune. Doomed to eternal damnation, Tom is saved by the love of a constant woman.

Surviving a rather unsuccessful premiere at the Fenice in Venice in 1951, the work enjoyed subsequent productions in Milan, Zurich, Hamburg, Paris, Rome, Vienna, and Stockholm and was generally highly praised for its melodic charm and originality. Sometimes compared to *The Tales of Hoffmann* for its lugubrious atmosphere and fantastic, macabre, and yet humorous paradoxes, *The Rake’s Progress* is an opera of arias, recitatives, choruses and ensembles. In the words of its composer, “Its musical structure, the conception of the use of these forms, even to the relations of tonalities, is in the line of the classical tradition.” It is known that, at the time of composition of *The Rake’s Progress*, Stravinsky continuously played recordings of Mozart’s *Cosi fan tutte*, and specific allusions to that tale of lost innocence abound.

The staging of this Northwest premiere is highly presentational. Both the movement and scenic elements, in keeping with the music, are light, deft, and spare, selected to underline the satire, the humor, and the pathos — a twentieth century look at an eighteenth century subject.

(Ralph Rosinbum/Michel Singher)

**CAST**

Tom Rakewell (tenor) ...........................................John Obourn
Anne Trulove (soprano) ......................................Louise Deal-Pluymen (5/18, 5/22)
Marjorie Sackett (5/20)

Nick Shadow (baritone) ...........................................Timothy Mussaud
Trulove (bass) ......................................................Jerry Halsey
Mother Goose (mezzo-soprano) .........Kyra Clefon
Baba the Turk (mezzo-soprano) ..............Louise Marley (5/18, 5/20)
Sara Hedgpeth (5/22)

Sellen, the Auctioneer (tenor) .................John Goux
Keeper of the Madhouse (bass) .................John Sackman

Children ..................................................Sara Colwell, Carin Pearson,
Christy Aden

Dancers ..................................................Leslie Bennett, Richard Horne,
Karna Knapp, Ann Selander, Jacquelita
Spratt, Michael Taylor
### CHORUS PERSONNEL

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<tr>
<th>Sopranos</th>
<th>Tenors</th>
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<td>Sabrina Bobrow</td>
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<td>Jeffrey Francis</td>
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<td>Gretchen Watkins</td>
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### DIRECTION AND DESIGN STAFF

- **Music Director and Conductor**: Michel Singher
- **Stage Director**: Ralph Rosinbum
- **Scenic Designer**: Robert Dahlstrom
- **Costume Designer**: James Crider
- **Lighting Designer**: James Hullihan
- **Chorus Director**: Joan C. Conlon
- **Choreographer**: Eve Green
- **Make-up Artist**: Barbara Murphy
- **Assistant Conductor**: Joseph Crnko
- **Assistant Stage Director**: Theodore Deacon
- **Musical Preparation and Accompaniment**: Lynn Jemison
PRODUCTION STAFF
Stage Manager..........................Steven Humphrey
Assistant Stage Director..................Rick Wiegand
Assistant to Scenic Designer..............Peter Kelleran
Assistant to Lighting Designer............Diana Fairbank
Property Master.........................Alex Danilchik
Property Assistant.......................Dale Larsen
Additional Prop Construction............Terry Hyman
General Manager..........................Richard Devin
Shop Foreman.............................A. Woodlock Nelson
Master Electrician.......................Steven Diebert
Board Operator...........................Kurt Smith
Scenic Artists.........................Candi Fowler, Vicki Smith
Master Carpenter.......................Gregg Olsson
Orchestra Manager.......................Richard Koenig

STAGE HANDS
Alex Danilchik   Susan Hinshaw   Mikki Kuhlman
Karen Follis     David Jungck    Dan Lovitt
Bob Hartman      Mark Jungck     Debra Phillips
Brad Ross        Peter Weinstein

STUDENT PRODUCTION STAFF
ACT I.

Scene 1. (The garden of Trulove's house in the country) Tom Rakewell, a poor but ambitious young man in love with Anne Trulove, wishes for money. A stranger, Nick Shadow, appears to inform him that an uncle has died leaving Tom a fortune. Overjoyed, Tom departs for London to claim his inheritance, leaving Anne behind. Tom is accompanied by Nick who has postponed, by a year and a day, payment for his services.

Scene 2. (In the Brothel of Mother Goose) Nick introduces Tom to the sensual delights of London. Despite momentary pangs of conscience, Tom is initiated.

Scene 3. (Trulove's Garden) Anne has not heard from Tom since his departure. Knowing his weakness and fearful for his safety, she determines to leave her father and go to London alone in search of Tom.