THE RAKE'S PROGRESS BY IGOR STRAVINSKY

THE ROLE OF ANNE TRULOVE

BY

SHARON ACTON

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
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in

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The School of Music

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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Department of **Music**

The University of British Columbia
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date **April 16, 1987**
UBC School of Music Presents

The UBC OPERA THEATRE in

IGOR STRAVINSKY'S 3 Act Opera

THE RAKE'S PROGRESS

in its

WEST COAST PREMIERE

Conducted and Directed by French Tickner with the UBC Symphony and Opera Chorus

March 24, 25, 27 and 28—UBC Auditorium
8:00 pm Curtain
CAST

ANNE TRULOVE .................................................. Sharon Acton
    Joanne Hounsel*
TOM RAKEWELL ................................................. Blaine Hendsbee
    David Shiefsiek*
FATHER TRULOVE .............................................. Paul Nash
NICK SHADOW .................................................. James Schiebler
BABA THE TURK ................................................ Wendy Nielsen
MOTHER GOOSE ................................................ Marilyn Gronsdal
SELLEM .......................................................... Allan Marter
KEEPER OF BEDLAM ........................................... Sean Balderstone

The action takes place in Eighteenth Century England

- SCENES -

Act II.  Scene 1.  Morning room of Tom's house, London.
Scene 3.  Morning room of Tom's house, some weeks later.
Act III.  Scene 1.  Morning room of Tom's house.  Spring, Afternoon.
Scene 2.  A ruined churchyard.  A starless night.
Scene 3.  Bedlam (Bethlehem Mental Hospital), London.

Intermission between acts I & II, II & III.

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Whores and Roaring Boys, Servants, Citizens of London
and Madmen are drawn from

THE OPERA CHORUS
Sharon Acton, Chorus Master

Sean Balderstone  Louise Leroux
Sue Banning  Debbie McNeilly
Colin de Bourcier  Hélène Prévost
Maggie Brockington  Marnie Setka
Peter Farquharson  Jill Sparrow
Paul Fester  Stan Thomson
Andrew Hillhouse  Ellen Vesterdal
Maqdalena Kassis  Melanie Whyte
Dorothea Lakowski  Etoin Schrdlu

*indicates performances March 25 and 28
SUPERNUMERARIES
Brian Day  
Glen Kerr  
Al Sirk  
Steve Wellenbrink

UBC ORCHESTRA

VIOLINS I
Cameron Wilson, concert master  
Toni Marr  
Sandra Fiddes  
Amy Levinson  
Anita Molaro  
Mary Harris  
Cheryl Shizgal

VIOLINS II
Terry Doerkson, principal  
Tom Larson  
Rafael Scholermann  
Audra Ayaltin  
Laurie Townsend  
David Glavina  
E-Sinn Soong

VIOLAS
Chris Sandvoss, principal  
Lisa Moody  
Karen Opgenorth  
Chris Foley  
Alice Waterman

CELLOS
Mary Stein, principal  
Sherril Pauls  
Aurelie Tu  
Leah Wyber  
Brian Mix  
Lee-Ann Pinder

BASSES
George Koenig, principal  
Robert Haynes  
Robert Dyck  
Steven Kooyman

FLUTES
Marlis MacAulay, principal  
Soiban Johnson

OBOES
Carrie Riches, principal  
Sandy Thacker (+ Eng. hn)

CLARINETS
Ray Horst, principal  
Lynn Price

BASSOONS
Linda Kaastra, principal  
Isaac Bull (Db1. Bsn.)

TRUMPETS
David Shaw, principal  
Gareth Jones

HORNS
Carla Hallett, principal  
Tai-Ning Chang

PERCUSSION
Alan Hetherington

HARPSICHORD
Richard Epp  
Ruth Enns
PRODUCTION STAFF

Director ....................................... French Tickner
Assoc. Music Director ....................... Richard Epp
Repetiteur .................................... Ruth Enns
Technical Director ......................... James Schiebler
Scenic Design ................................ William Rasmussen
Lighting ...................................... James Schiebler
Costumes ...................................... Wiluya
Stage Manager ............................... Sara Jane Biles
Scenic Artists ............................... Siobhan Ryan
Make-up ...................................... Cynthia Johnston
Wigs ........................................... Terry Kuzyk
Hair Stylist .................................. Elke Englicht
Construction Assistants ................. Sean Balderstone
.............................................. Bill Biles
.............................................. Spencer Hutchins
Costume Assistants ....................... Louise Leroux
.............................................. Debbie McNeilly
.............................................. Dorothea Lakowski
Properties Assistants .................... Sharon Acton
.............................................. Joanne Hounsell
.............................................. Helene Prevost
.............................................. Marnie Setka
Publicity .................................... Marilyn Gronsdal
.............................................. Wendy Nielsen

The UBC Opera Theatre gratefully acknowledges the assistance of the Frederick Wood Theatre, The Playhouse Theatre Company, and Raymonds Hair Salon One.
The Rake's Progress

SYNOPSIS

ACT I

Scene 1: The garden of Trulove's country home. After a short fanfare prelude, we find Tom Rakewell wooing Anne in one corner of the garden while her father, in another, voices his fears that his prospective son-in-law may not make a very steady provider. With Anne gone into the house, Trulove tells Tom that a good position in business has been secured for him in Loudon. Tom refuses the offer, vigorously announcing that he intends to rely on the fortune he will marry Baba! Tom looks at the broadside again, laughs, and agrees that with Nick's help he will marry the creature.

Scene 2: Outside Tom's London house. Anne, who has come to London to persuade Tom to come back to the country, sings an aria about it, but observes servants beginning to carry all sorts of packages into the house. A sedan chair is drawn in, and from it steps Tom. He begs Anne to go home again, for he is unhappy at breakfast as his hirsute bride jabbers on. Finally Anne leaves, Tom helps Baba from the chair, and a congratulatory crowd that has gathered is instructed to set back the clock, the merriest of mind. He fears that an unearned fortune may inspire idleness. It is necessary, says Nick, that Tom should go to London to settle the business, and he offers himself as a servant, wages to be settled in a year and a day. (The Mephistophelean character of Nick Shadow now becomes completely clear to all readers of Faust.) And as Tom goes out the gate, Nick turns to the audience and announces, "The progress of a rake begins!"

Scene 3: The brothel of Mother Goose in London. A vigorous chorus in praise of their respective activities is sung by whores and roaring boys ("Mohocks" in eighteenth-century London). Nick introduces Tom to this company and gets him to recite a sort of litany of evil he has already been taught. He stumbles, however, when it comes to defining love; but when he wishes to leave because it is getting late, Nick sets back the clock, the merriest of mind begins anew, and Tom sings an aria recalling his vows of love to Anne. Mother Goose, however, will have none of this, and she leads the young man off to her own room. The scene ends gaily as the bawds and roaring boys sing "Lanterloo."

Scene 4: Outside Tom's London house. Again Tom is unhappy at breakfast as his hirsute bride jabbers on about all the peculiar odds and ends she has scattered around the once tidy quarters—stuffed birds, china, cheap jewelry from any and everywhere. When Tom remains not only uninterested but bored, she flies into a rage, smashes all the cheaper stuff, and starts what might be called a tantrum aria. In the middle of a line Tom stuffs his own wig into his mouth, covering her face, and utterly miserable, he goes to sleep.

Scene 5: A room in Tom's house. Again Tom is unhappy at breakfast as his hirsute bride jabbers on about all the peculiar odds and ends she has scattered around the once tidy quarters—stuffed birds, china, cheap jewelry from any and everywhere. When Tom remains not only uninterested but bored, she flies into a rage, smashes all the cheaper stuff, and starts what might be called a tantrum aria. In the middle of a line Tom stuffs his own wig into his mouth, covering her face, and utterly miserable, he goes to sleep.

Scene 6: Outside Tom's London house. Baba the Turk. A trio develops as Anne and Tom sing of their regrets over what might have been and Baba expresses her extreme impatience. Finally Anne leaves, Tom helps Baba from the chair, and a congratulatory crowd that has gathered is delighted when Baba removes her veil and shows her beard.
ACT III

SCENE 1: A room in Tom’s house. It is months later, and a crowd is present awaiting the auctioning off of everything in the room. Baba sits there with Tom’s wig still covering her face, and Anne is desperately searching for Tom and getting help from no one. Now Sellem, the auctioneer enters and begins to sell off everything to a silly waltz tune—an ax, a pike, a palm—and then, sinking almost to a whisper, he puts up “an unknown object . . . a cake? an organ? an apple tree?” As the bidding rises, he snatches the wig from the “object,” which turns out to be Baba. She finishes the phrase that Tom had choked off and, dominating the whole amazed crowd, advises Anne to find and reform Tom and tells the rest that she is going back to the circus and they’ll have to pay to see her the next time. Off stage Tom and Nick are heard singing, and in the grand finale Anne reiterates, “I go, I go, I go, I go to him.” Baba orders Sellem to fetch her carriage.

SCENE 2: A graveyard. A few measures of weird music for only four string instruments set the supernatural tone of the scene. Nick Shadow tells Tom that he has now served him for a year and a day and demands payment—Tom’s soul. Yet, always the sporting gentleman, the Devil offers to bet the stakes on a game of cards. As, off stage, Anne sings of the power of true love, Tom wins three times running. In a rage Nick strikes Tom insane, and then sinks into the grave he had intended for Tom. The lights go down, and when they come up again, Tom is sitting on the mound of the grave, completely out of his mind. He puts grass on his head, thinking it rose, and sings a ballad, calling himself “Adonis.”

SCENE 3: Bedlam, the lunatic asylum. Incarcerated with other madmen, Tom still thinks he is Adonis and demands that the others prepare for his wedding to Venus. They jostle at him until the jailer brings in Anne. A touching low duet follows, and at its close, Anne leads the exhausted Tom to a straw pallet and sings him a tender lullaby. Truelove comes to take Anne away, and they both bid the sleeper a farewell.

Now Tom awakens, raves wildly about Venus, who has just left him, but he cannot persuade his fellows that Venus was there at all. Hopelessly he sinks back on his pallet and dies.

EPILOGUE

Before the curtain. The quintet of principals—Tom, Nick, Baba and the two Truloves—address the audience with the moral of the tale:

For idle hands and hearts and minds
The Devil finds a work to do.