

Banff Festival of the Arts



The Banff Centre

presents

"THE RAKE'S PROGRESS"

COMPOSED BY

Igor Stravinsky

Libretto by

W.H. Auden/Chester Kallman

Wednesday, July 14, 1982

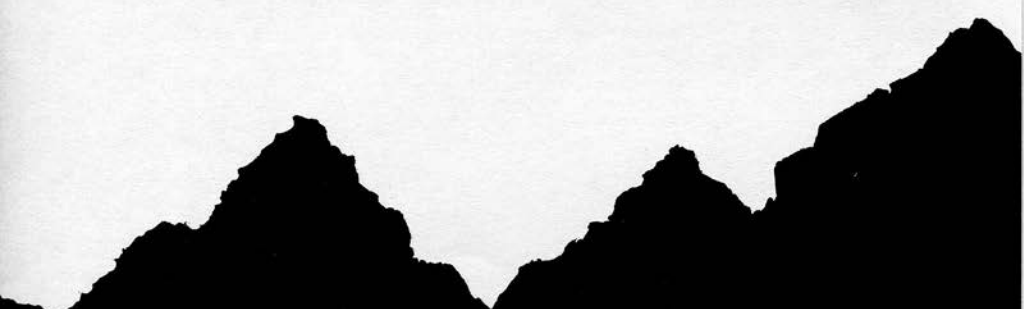
Thursday, July 15, 1982

Friday, July 16, 1982

Saturday, July 17, 1982

Eric Harvie Theatre

8:00 p.m.



**A Celebration of Young Talent
May through August 1982**

Stage Direction by	Brian Macdonald
Music Direction by	Raffi Armenian
Set Design by	Murray Laufer
Costume Design by	Suzanne Mess
Lighting Design by	Bill Williams
Assistant Conductor	Jose Hernandez
Stage Manager	Myra A. Malley

CAST:

Anne Truelove	Marie-Danielle Parent
	Wendy Hill +
Tom Rakewell	John Keane
	James McLean +
Father Truelove	Douglas Devillier
Nick Shadow	Paul Massel
	Jean-Clement Bergeron +
Mother Goose	Yvonne Bachem
Baba the Turk	Diane Loeb
	Christine Lemelin +
Sellem	James Leatch
Keeper	Jean-Clement Bergeron
	Paul Massel +

+ Will be performing July 15 and 17

CHORUS:

Elizabeth Adams	Carole Anne Latimer	Douglas Devillier	Michael Putsch
Yvonne Bachem	Jane Leibel	Regan Grant	Daniel Stainton
Kimberley Barber	Susan MacKay	James Leatch	Lenard Whiting
Mignon Cox	Linda Pavelka	Douglas MacNaughton	Mark Wilson
Susan Greenleaf	Irene Seyarto		

SUPERNUMERARIES:

Deborah Coombe	Michael Winkle	Bruce Wood
Kathleen Hodgson	James Bailey	Robbie Waldman

Assistant Stage Manager	Tusia Kozub
Apprentice Stage Manager	Lily Hui

The action takes place in 18th Century England.

Scene I - Garden of Truelove's house in the country. Afternoon in Spring.
 Scene II - Mother Goose's Brothel, London.
 Scene III - Same as Scene One. Autumn night.
 Scene IV - Morning room of Tom's house in a London square. A bright morning.
 Scene V - Street in front of Tom's house, London. Autumn, night.
 Scene VI - Same as Scene Four.
 Scene VII - Same as Scene six. Afternoon, Spring.
 Scene VIII - Night. A Churchyard.
 Scene IX - Bedlam.

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THE RAKE'S PROGRESS

by Igor Stravinsky

Bewildered, bedeviled, be
entertained!

Celebrate the centenary of
Stravinsky's birth with the great
composer's only full-length
opera, libretto by W.H. Auden
and Chester Kallman.



The devil finds work for
idle hands as Tom Rakewell is
led down the path from true love
to debauchery, to damnation. Along
the way the rake defies his conscience
until the devil appears to claim his soul.
Tom's fate lies in a game of chance but not
every rake is rescued in the end by luck.

This devilish opera is performed in English by the Opera Master Class under
the stage direction of Brian Macdonald. Raffi Armenian conducts the Canadian
Chamber Orchestra. Set design by Murray Laufer. Lighting design by Bill
Williams.

DIRECTOR'S NOTE:

William Hogarth had barely turned 36 when, in London, England, he produced a set of paintings, "The Harlot's Progress", soon followed by, "The Rake's Progress" which were etched and engraved from a series of eight paintings in 1735. Later he produced more ... "The Four Stages of Cruelty", "Bear Street", "Gin Lane", and the "Election Entertainment".

He was one of the most naturally endowed painters of 18th Century England, with a line that was sumptuous, fluid and unhesitatingly exuberant. Not for him were the rhetorical paintings, in the late baroque fashion of religious and mythological figures. Art was a medium for preaching, concerned with life, characters, and events. The purpose of painting was not painting but the telling of stories full of incident which the observant eye could fathom, enjoy, and draw moral from. England was, after all, in the age of Reason and Enlightenment. Hogarth, therefore, criticized social conditions and urban hypocrisies with the same lethal pen that did Dickens in another century.

For the stage director, "The Rake" as a piece of lyric theatre is full of challenges. Tom Rakewell is re-routed on his way to bedlam and death by librettists Auden and Kallman. Accompanied by a personal nemesis, Nick Shadow, he marries Baba the Turk, forsakes Anne Truelove, and is undone financially by a machine that supposedly makes bread from broken crockery!

Spectators, we move from the worthiness and moral purpose of country life to the corruption of London, through vice, perversion and avarice to insanity and finally peace. It is an enormous canvas. ... Brian Macdonald

CONDUCTOR'S NOTE:

The Originality of Plagiarism:

An avowed anti-Wagnerian, Stravinsky must have appreciated the text inspired by Hogarth of Auden/Kallman, giving him opportunity to make use of the musical language of that period ie. Mozart, in particular. This was achieved in a bold stroke when he decided to write a "number" opera comprising classical Arias, duets, trios, etc. To complete the flavour, he interspersed these numbers with secco recitatives with harpsichord. This has led to a constant criticism of plagiarism which he readily admitted, though he asked his audiences "to accept this fact and get on with the listening to his music instead of wasting their energies, guessing where his inspiration came from." Indeed, the work can be traced back to many origins, and herein, paradoxically, lies the originality of Stravinsky. Depending on the dramatic needs of the text, the composer uses a distilled language of Bach, Handel, Mozart, among others. For example, a particularly striking effect is achieved for the closing of Act I with the Verdian Cabaletta for Ann, clad in Haydn's vocabulary!!! Noteworthy is also the care with which the composer, who was probably the most erudite, clear thinker in the musical world of this century, uses ariosos, cavatinas, etc, in their classical, historical definitions and structures. The opera ends with the theatrical convention of the 18th century of the singers expounding the moral of the play to the audience.

Perhaps most stunning is the death of Tom, in those wonderful Monteverdian flourishes, doubtlessly a tribute to Venice, the birthplace of opera and a city he loved, and where this opera was first performed and also where Stravinsky lies buried today.
... Raffi Armenian

THE ORCHESTRA: Canadian Chamber Orchestra

Violins

Fiona Carnie
Terry Doerksen
Alison Eldridge
Nancy Gibson
Brian Johnson
Gillian Kent
Ryan Kho
Mi Hyon Kim
Noel LaPorte
Jennifer Law
Angela McCoullough
Joanne Oppenorth
- concert mistress
Michael Sproule
Michael Swan

Violas

Andrew Bacon
Brian Bacon
Eric Soucy
Elly Winer

Trumpets

Ken Baldwin
Peter Merry

Timpani

Terence Farmer

Cello

Stephen Buck
David Evenchick
Jeffrey Garret
Tina Williams

Basses

Constantino Greco
Christopher Nease
Michele Satanove

Flutes

Kathy Baker
Douglas Miller

Oboes

Geralyn Giovannetti
Colleen Kennedy

Clarinets

Jean Hay
Douglas Sanford

Bassoons

Margaret Hooper
Kathy McLean

Horns

Renee Allan
Stephen Field

Trombone

John Helmer
Kathryn MacIntosh

Harpsichord

Jose Hernandez

Librarian

Neil Hughes

Manager

Stephen van Heerden

THEATRE ADMINISTRATION

General Manager, Theatre Complex	William Pappas
Administrative Secretary	Alison Kurtz
Audience Development Officer	Karen Ritchie
Box Office Coordinator	Peter L. Smurlick
House Manager	Lloyd Montour
Administrative Assistant	Kathryn Johnson
Program Editor	Sharon Williams
Secretary	Julie Westhead

THEATRE TECHNICAL TRAINING FACULTY

Artistic Director (on sabbatical)	Laszlo L. Funtek
Artistic Director (acting)	Calvin Morgan
Consultant	Carolyn Porter

PRODUCTION OFFICE

Production Co-ordinator	Thomas McCarthy
Technical Director	Jeff Stewart
Assistant Production Co-ordinator	Deborah G. Jennings
Production Secretary	Bonni Baynton
Production Assistant	Robert Stewart

ERIC HARVIE THEATRE

Technical Manager	Peter McKinnon
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CARPENTERS

Head Carpenter	Andrew Chatham
Head Shop Carpenter	Don McGoldrick
Head Stage (Carpenter) Crew	Richard Gregson
Stage Carpenter/Crew Chief	Hazen Sise
Carpenter	Roger Busque
Carpenter	Gary Bradley
Carpenter	Kathryn Kerr
Intern	Dennis Moyes
Stage Crew	Simon Bachrich
Stage Crew	Borja Brown
Stage Crew	Robert Lussier
Stage Crew	Robyn H. Rosenberg

COSTUMES

Head of Wardrobe	Cynthia Savage
Assistant Head of Wardrobe	Pamela Yates
Cutter	Carol A. Miller
Cutter	Frances Sweeney
Tailor	Lisa Roberts
First Hand	Merilee Atos
Dyer/Accessories	Joyce Yee
Seamstress	Kathi Posliff
Seamstress	Celia Brauer
Intern	Christine Andrews
Intern	Lily Yuen
Head Wardrobe Mistress	Anna Mittleman
Dresser	Francoise Labelle
Dresser	Karen McCartney

ELECTRICIANS

Assistant Lighting Designer	Andrew Ness
Chief Electrician	Christopher Popowich
Head Electrician, Eric Harvie	Ray H. Marshall
Head Electrician, Margaret Greenham	Adam P. Stewart
Electrician	Graham Frampton
Intern	Barry Donlevy
Head Show Electrician	Joseph Villagio
Show Electrician	Bonnie Armstrong
Show Electrician	Linda Graham
Show Electrician	Jane Gregory
Show Electrician	David Martin
Show Electrician	Patrick Matheson
Show Electrician	Trish Wright

FLYS

Head Flyman	Wes Jenkins
Flyman	Robert Hamilton
Flyman	Cindy Livingston

MAKE-UP

Wig and Make-up Artist	Martha Gleeson
Wig Assistant	Elizabeth LeMoine
Make-up Assistant	Colette Venier
Make-up Assistant	Jim Wills

PROPERTIES

Head of Properties	Bryn Finer
Props Builder	Aime Vincent
Props Buidler	John Rutledge
Props Buyer	K.J. Johnson
Intern	Christopher Jenkins
Props Assistant	Kate Henderson
Props Assistant	Anna Mittleman
Props Assistant	Josee Richer
Props Assistant	Colette Venier
Props Assistant	Jean-Guy White
Show Props	Jeffrey Lyth

SCENE PAINTING

Scenic Artist	Karen Ryan
Painter	Marian Boyer Marshall
Intern	Gina Widzinski
Assistant Painter	Karen Collins
Assistant Painter	Carolyn Sevigny

SOUND

Head of Sound	Michael A. (Sandy) Twose
Sound Technician	James B. Cormack
Sound Technician	Grant Bardsley
Intern	Gilbert Souldre
Intern	Bruce Jennings
Show Head of Sound	Sheila Buchanan

OPERA DEPARTMENT STAFF CREDITS:

Division Head	Alexander Gray
Head Coach	Albert Krywolt
Department Co-ordinator	Terry Seaman
Coach/accompanist	Jose Hernandez
Coach/accompanist	Melody Wirch

WITH SPECIAL THANKS TO:

Michael Hagen Inc. who painted the LONDON STREET DROP and the RAKE'S SHOW DROP.

Quebec Department of Intergovernmental Affairs who are responsible for the travelling expenses of:

Christine Lemelin, Jean-Clement Bergeron and Marie-Danielle Parent.

Chorus Costumes supplied by Malabar Ltd. Toronto

Brewster Transport Co.

There will be two fifteen minute intermissions. A cash bar and a special champagne service will be available in the foyer during the intermissions and after the performance. The audience is invited to meet the cast in the foyer at a special reception after the opening night performance (Wednesday July 14, 1982.)

(Please . . . no photographing, recording or refreshments in the theatre. Thank you.)