

The Rake's Progress

1962

Friday, October 19, 1962 8:00 PM
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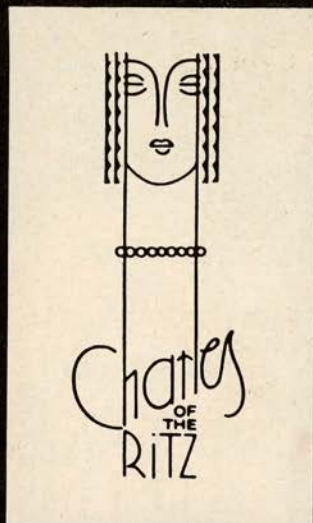
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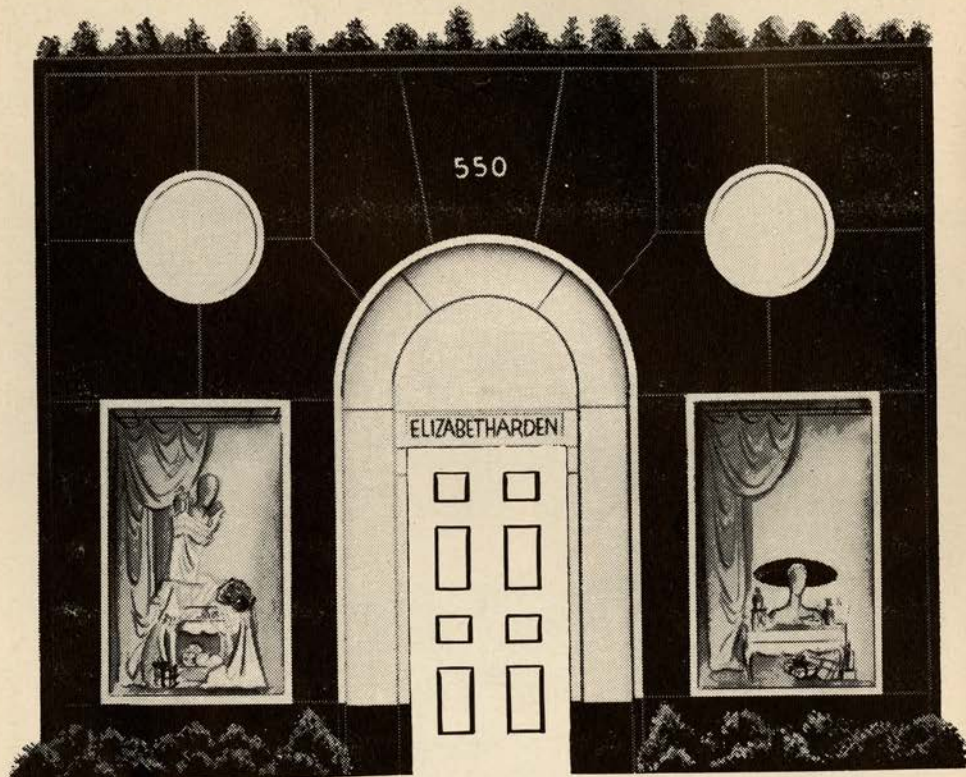
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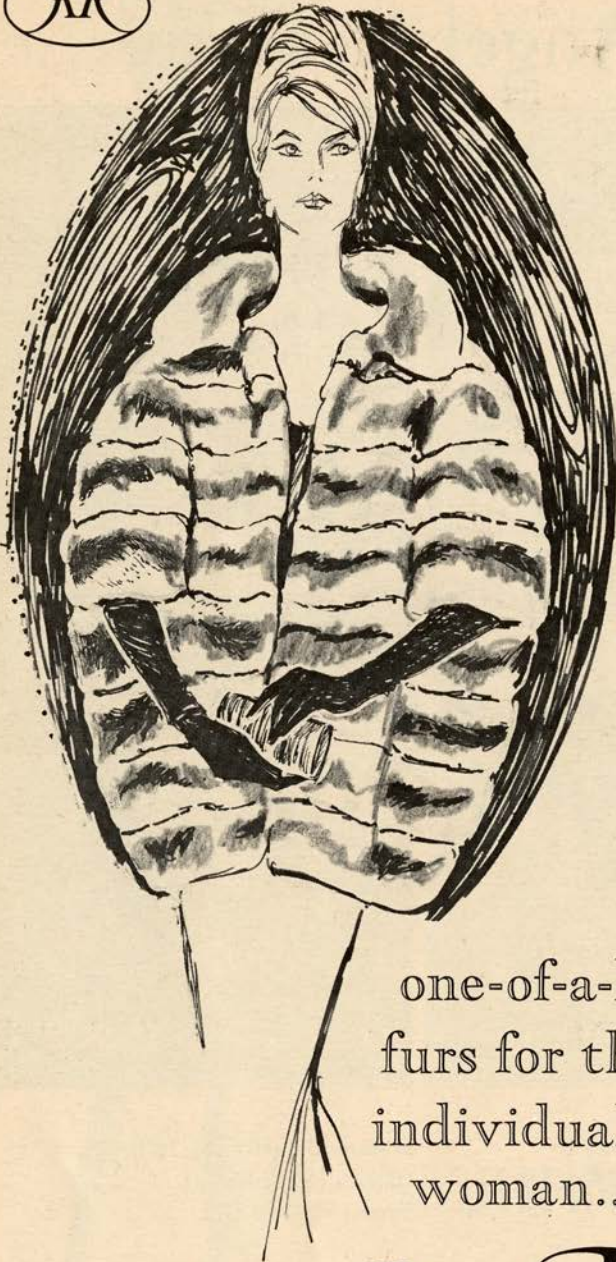
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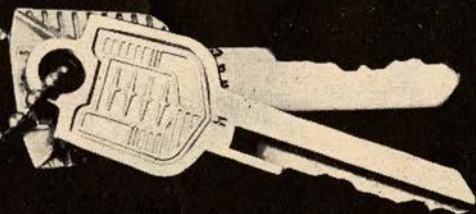
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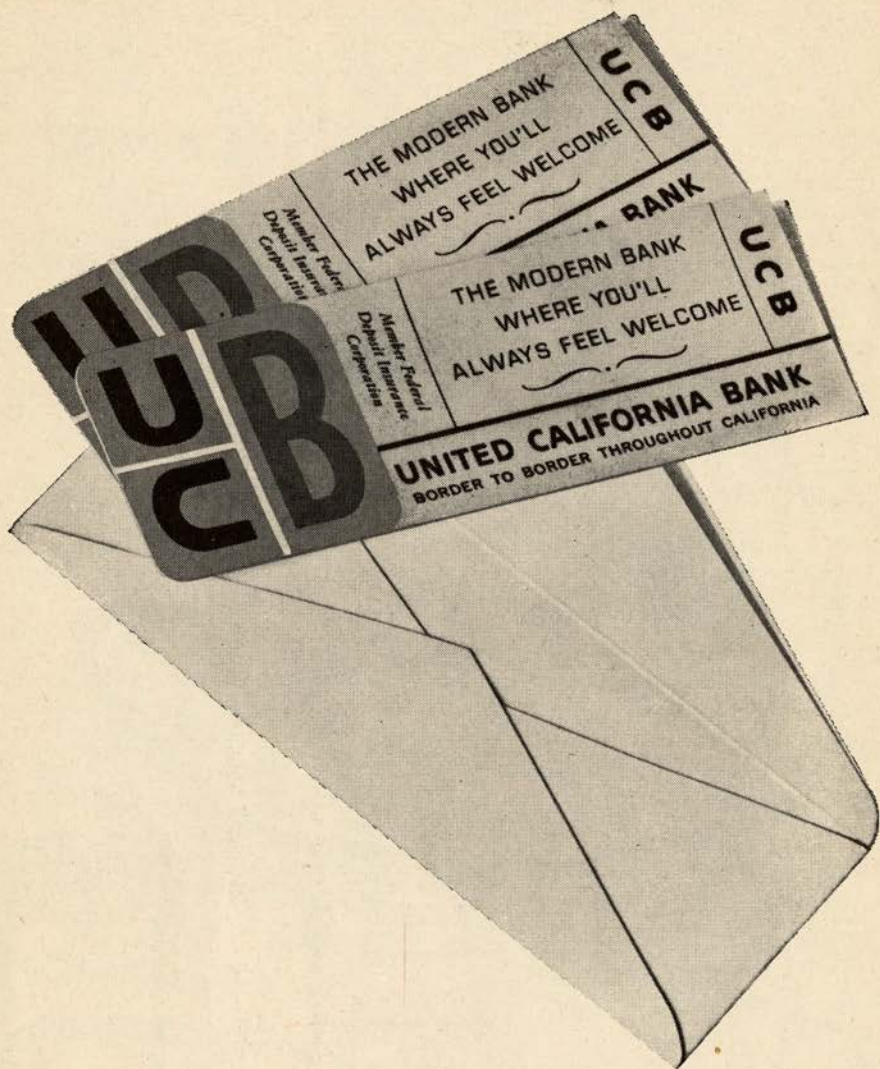
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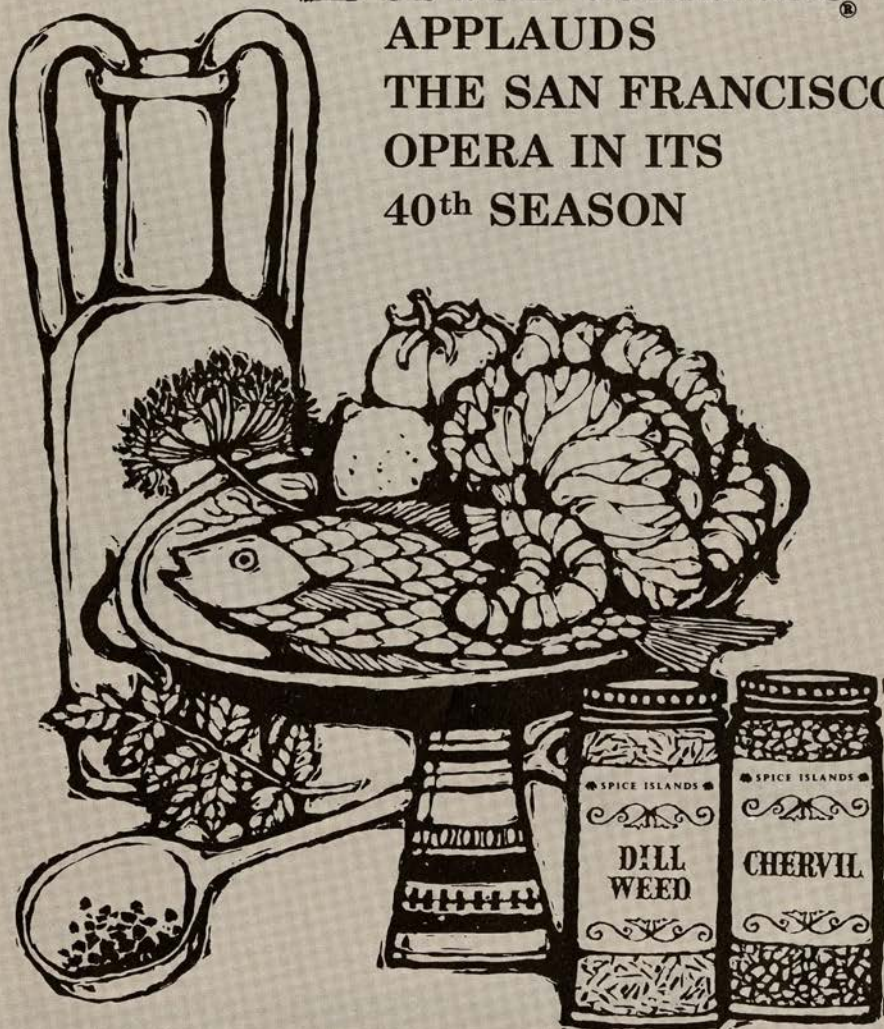




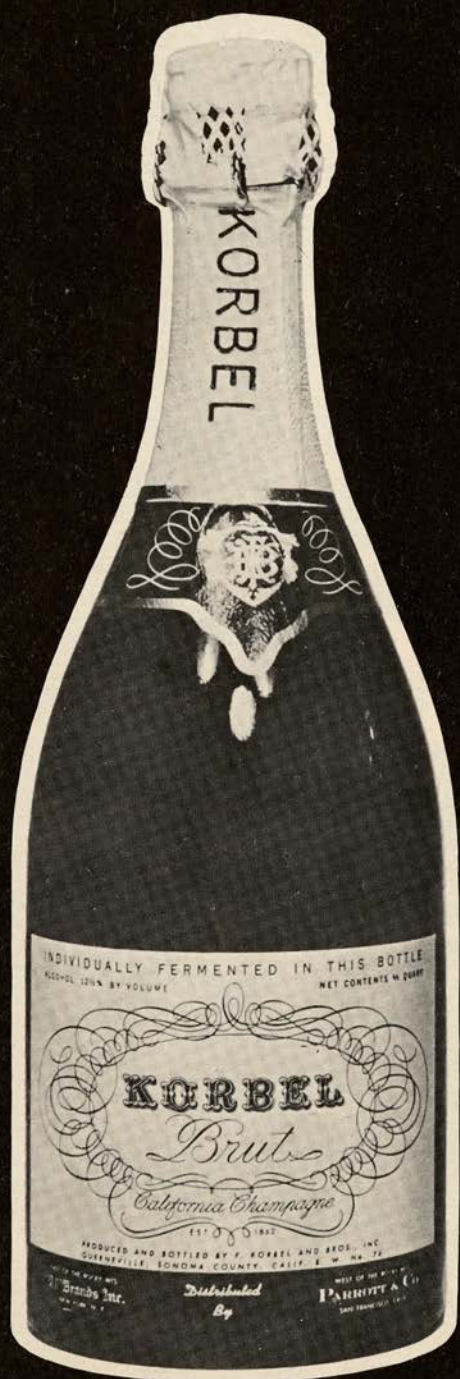
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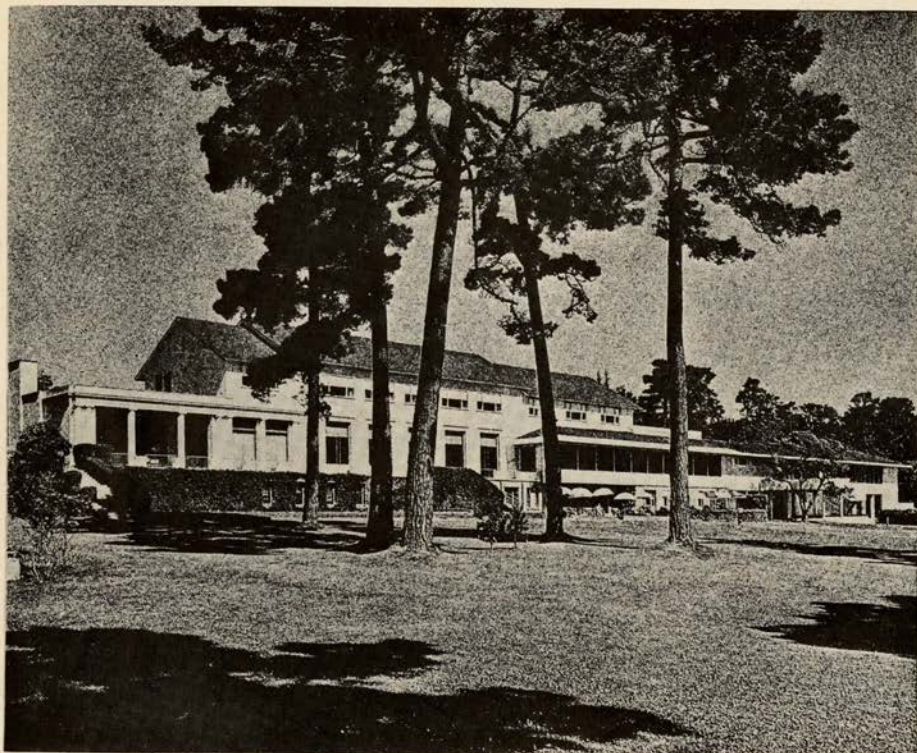
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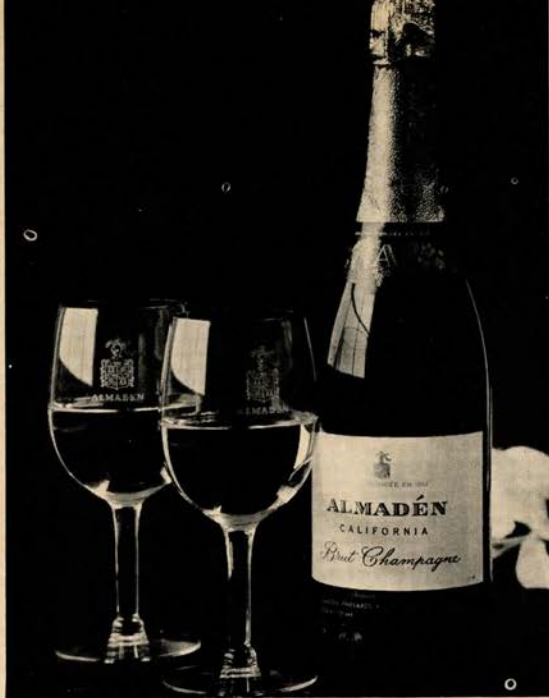
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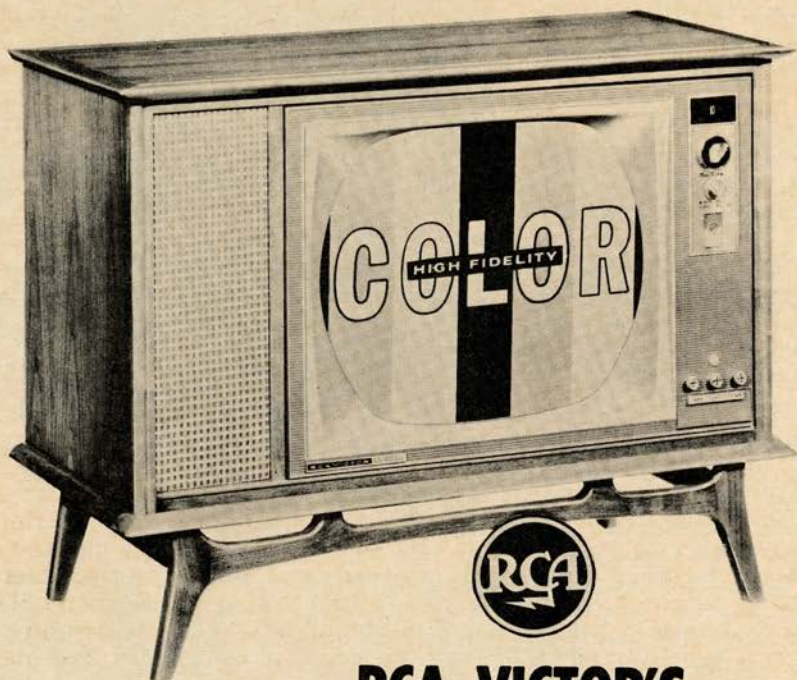
by Joseph Biskind

Opera in the second half of our century is still deep in the period of experimentation that began with Claude Debussy's "Pelleas et Melisande," first produced in 1902. Along with Alban Berg's "Wozzeck," already presented during this 40th anniversary season of the San Francisco Opera, Igor Stravinsky's "The Rake's Progress" is a focal document for all those who wish to understand the status of opera in our time. Unfortunately, the growth of such understanding has not been helped by the eagerness of commentators to refer to these operas as examples, respectively, of the 12-tone and 'neo-classic' schools of composition. A label ought to be merely a term of description, but for many people such terms as "twelve-tone" and "neo-classic" carry implications of praise or condemnation hardly conducive to the development of objectivity. The sooner such labels are discarded and attention centered on the operas themselves, the sooner will the whole position of opera in our time be clarified, with beneficial results for all concerned. Too often we forget that description and justification are not the same thing; for the creative artist every art-work is its own justification.

As the San Francisco Opera celebrates its fortieth anniversary, Igor Stravinsky celebrates his 80th birthday, and this year's production of "The Rake's Progress" thus serves a double function. The grand old man of music has by this time demonstrated his mastery of so many diverse musical styles that his choice of what appears to some an 18th-century idiom involves him in no contradictions; for whether he employs Webernian 'pointilism' or the smoothest of 'neo-classicism' one is always conscious that behind any idiom he uses it is always Stravinsky that is at work, and his individuality that makes itself felt. Opera is drama communicated largely but not entirely through musical means, and if Stravinsky's dramatic purpose is best served by a musical idiom which has come to be labelled 'neo-classic,' then it is that purpose which will be the test by which his setting will stand or fall. For in the long run a musical idiom is only the means through which a composer communicates what he has to say, and in the case of opera that communication exists for a dramatic purpose.

W. H. Auden, the well-known poet, who fashioned the libretto for Stravinsky, derived it originally from the series of paintings with the same title by Hogarth; but the tale Auden and Stravinsky tell is largely their own invention. It is built around three wishes granted by Nick Shadow, an obvious Satan-figure, to Tom Rakewell, the 'rake,' who is engaged to Anne Truelove, daughter of a wealthy country squire. Thanks to Shadow, Tom first tastes and then wearies, in turn, of the pleasures of money and lust (the brothel scene), of freedom of choice (ironically represented by marriage to a circus freak, Baba the Turk) and finally of doing good (represented by the even greater irony of Shadow's fake bread-making machine). Reminded of his compact and offered the chance of saving his soul in a card-game, Tom confounds Shadow by betting on the apparently impossible Queen of Hearts and making a fourth wish, not provided for in Shadow's plan, for Anne. Though Shadow loses, Tom's reprieve is only a partial one, for as Shadow goes he casts a spell of madness on Tom, who wakes to find himself in Bedlam, where Anne and her father visit him, and where Anne sings him to sleep before his death. In an epilogue all come before the curtain to point, as each sees it, the moral of the tale.

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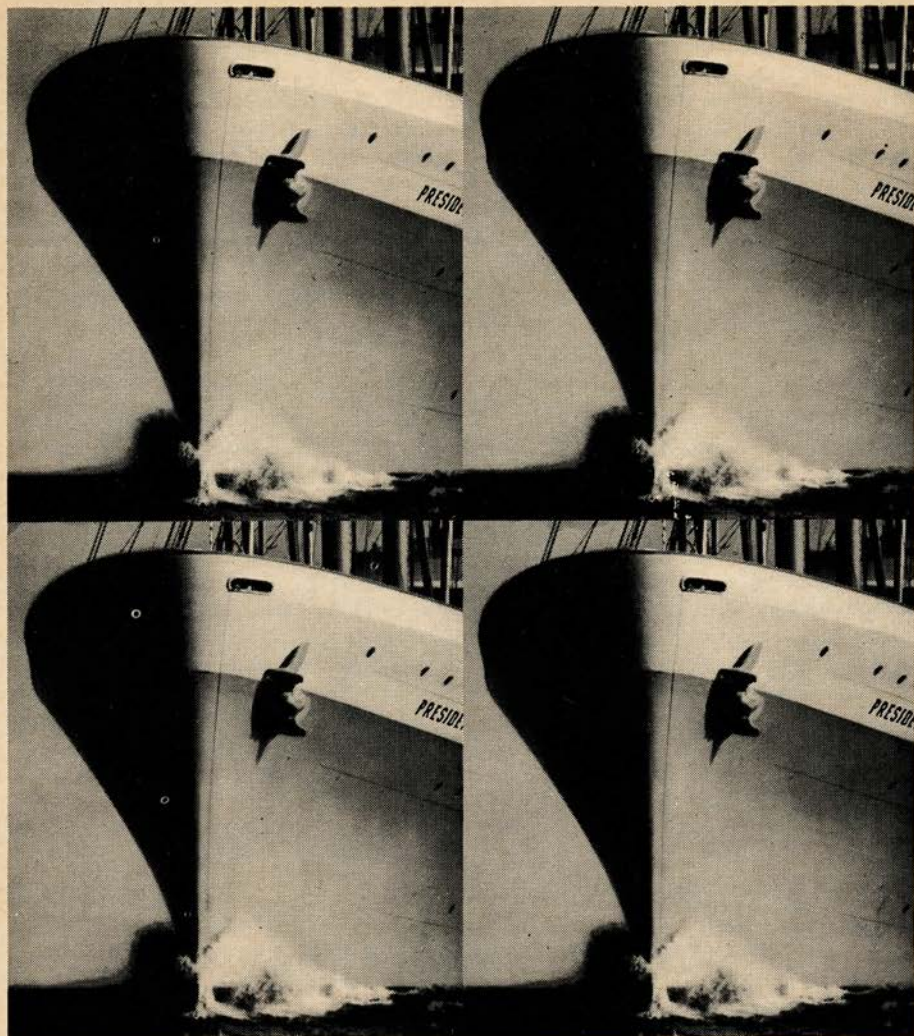
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This story, obviously meant to symbolize Man's fall from grace and his redemption, even though the latter is partial, is arranged in two acts. Each scene is built up through a carefully planned succession of incidents through which Tom is brought from his original state of dewy-eyed innocence to the eventual realization that happiness must be deserved and won. The drama, that is, 'progresses' from innocence through experience to wisdom. Like the Faust legend, to which it has obvious parallels, this story is timeless and yet timely; it points a lesson for every era. Stravinsky views his story from a 20th-century standpoint; he is not only telling a fable, but telling it from his own viewpoint. To understand what he has done, it is necessary to consider its position in the history of opera. For the composer of today has inherited two traditions that have come down to him since opera began: Berg's "Wozzeck" represents one, and "The Rake's Progress" the other.

These traditions both arose as answers to the problem of how music, which in itself is neutral in meaning, can communicate something as specific in meaning as a drama. It was found that music, which is almost pure process, can be accommodated to any activity reducible to a process; thus action, words, and music can be regarded as parallel processes operating under a single focus. It is music which is the coordinator and shaper of the dramatic action, and at first this was entirely the function of the singing voice, which declaimed the text in a freely-flowing melodic line, called *recitative*, supported by a simple accompaniment. Later on this recitative flowered, at moments of heightened tension, into song and so the *aria* was born; eventually conversations between two or more persons became possible, so that the aria led to the ensemble. The two traditions of opera relate to these two different ways of treating the text: opera limited only to recitative arose in the work of Peri and Caccini and Monteverdi; it came to life again in Debussy's "Pelleas et Melisande" and plays a considerable part in "Wozzeck." The opera built of arias and ensembles with intervening stretches of recitative arose in the work of Scarlatti and Handel and was continued through Gluck, Mozart and on into the 19th century. The later works of Verdi and Wagner represent a kind of cross between the two.

In "The Rake's Progress" Stravinsky has gone back to the aria-recitative-ensemble opera and it is this return which has evoked from some writers the term 'neo-classic' as descriptive of the method. They have not realized, however, how deceptive is the outward appearance of the work. Consider, for example, the relationship of voice to orchestra. Stravinsky, to be sure, uses the Mozartian orchestra, excluding trombones and even resuscitates the harpsichord for recitative accompaniment. But he uses both voices and instruments in ways which would undoubtedly have raised many eyebrows in the 18th century. Thus in the graveyard scene the harpsichord rises out of its discreet background murmur to become an important characterizing element, even to the extent of communicating more than mere atmosphere. The score, in fact, is filled with sounds that were never heard in the 18th century, due partly to Stravinsky's own individual way with voices and instruments, but much more to his habit of introducing dissonant tones into even the simplest chords. This was rarely done in the 18th century, and then only under very special circumstances. Stravinsky, however, uses dissonance freely, so that even his most ordinary chords have a bite to them never heard in the music of Paisiello, Salieri or Mozart.

The aria, again, was never treated in the 18th century in the way that Stravinsky does in this opera. In his notes to the Columbia recording Mr. Robert Craft points out how ingeniously Stravinsky will take material from an arioso or a recitative and construct from it an ensemble; how an aria sung in



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one scene of an act is remembered and sung later on in another scene of a quite different act. Such integrative processes, when they did occur in 18th-century opera, did so accidentally; they were certainly never used as intensively and consciously as Stravinsky uses them in "The Rake's Progress." It is certainly true that the music of the overture to Mozart's "Don Giovanni" returns in the last scene when the Statue comes to dinner, but it returns in the orchestra, not in the voice-parts. Except for the little motif from Figaro's "Se vuol ballare," which also recurs several times, such recurrence of material is rather rare, and the characters in most 18th-century operas do not make a habit of singing each other's music.

In any event, thematic recurrence was a practice of 19th-century composers like Liszt, Wagner and Franck, and in using it Stravinsky is simply adapting to his own purposes a technique, just as the aria-recitative-ensemble technique was turned to his own purpose in this work. Finally, and perhaps most important of all, there is the fact that Stravinsky has set out to portray the self-education of a character, and no 18th-century composer, not even Mozart, whose characters undoubtedly change during the course of his operas, ever made this process the be-all and end-all of an opera. For in "The Rake's Progress" Stravinsky has practically given us a case of self-analysis set to music. That he has managed to remain objective enough to let the picture of his hero build itself up steadily throughout the opera is a remarkable achievement; few composers of any era would have been able to do this.

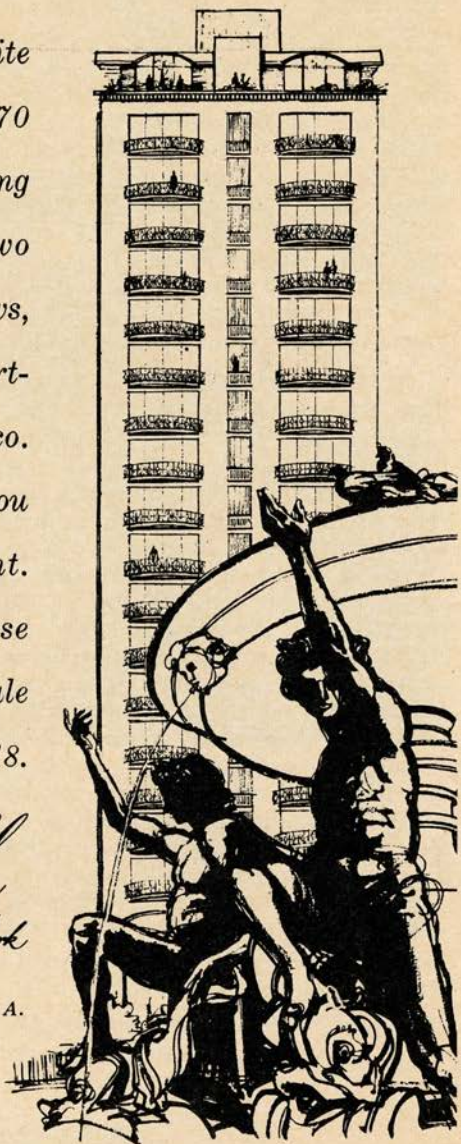
Professor Kerman remarks that though the music admirably communicates Tom Rakewell's 'progress,' it fails to make the end of the opera convincing. Like *Wozzeck*, Tom goes mad and dies, his madness suspending him simultaneously in Heaven and Hell; it has been urged that as a solution to the dramatic conflict, this represents something of an evasion. In contrast, there is no doubt about either the meaning of *Wozzeck*'s demise, or the conviction which animates it. Of course, it is true that Tom goes mad through his own choice in accepting Shadow's offer, whereas *Wozzeck* is driven mad by the pressure of a hostile environment. The implication of Berg's opera is certainly pessimistic, in the sense that it pictures environmental power as all-powerful; Stravinsky's opera suggests, by contrast, that Man does have the power of choice and therefore that there is a possibility of hope. That the pessimistic philosophy underlying "Wozzeck" comes over with crushing power few will deny, and it is equally clear that the possibility of hope held out by "The Rake's Progress" is certainly less strongly communicated. That it is more difficult to suggest even the possibility of hope than to affirm the power of evil is in itself a provocative commentary on 20th-century esthetics. By programming Berg's and Stravinsky's operas during this 40th anniversary season the San Francisco Opera has made it possible for us to realize both the vitality of the two traditions in opera as well as the differing philosophies underlying both works.

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FRIDAY EVENING, OCTOBER 19 at 8:00
(FINAL CURTAIN APPROXIMATELY 11:00)

First San Francisco Opera Presentation

The Rake's Progress
(In English)

Opera in three acts and an epilogue by Igor Stravinsky

Text by W. H. Auden and Chester Kallman
(by special arrangement with Boosey and Hawkes, Inc., publishers and copyright owner)

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Sets and Costumes from the Graz Festival:

**WOLFRAM SKALICKI, THOMAS L. COLANGELO, JR.

| | |
|----------------------------|---------------|
| Tom Rakewell..... | RICHARD LEWIS |
| Anne Trulove..... | MARY COSTA |
| Father Trulove..... | JOHN MACURDY |
| Nick Shadow | THOMAS TIPTON |
| Mother Goose | SONA CERVENA |
| Baba, the Turk..... | KERSTIN MEYER |
| Sellem, an auctioneer..... | HOWARD FRIED |
| Warden at Bedlam..... | DONALD DRAIN |

**American Debut

Chorus Director: VINCENZO GIANNINI

TIME AND PLACE: Eighteenth century England.

Act I: Scene 1: The garden of Trulove's country house
Scene 2: Mother Goose's London brothel
Scene 3: Same as scene 1

Act II: Scene 1: Rakewell's London town house
Scene 2: Street in front of Rakewell's town house
Scene 3: Rakewell's London town house
Scene 4: The auction in the town house

Act III: Scene 1: A graveyard
Scene 2: Bedlam

Epilogue

MAJOR INTERMISSION AFTER ACT II

Next Regular Subscription Performance
Tuesday, October 23, "Falstaff" (Verdi)
Curtain 8:30 p.m.

TICKETS FOR REMAINING PERFORMANCES AT
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THE STORY OF "THE RAKE'S PROGRESS"

ACT I: (SCENE 1) In the garden of Trulove's country house Anne Trulove and Tom Rakewell sing of love and spring while Trulove witnesses the scene and voices a father's prudent fears. Trulove offers Tom a position in a counting house which Tom refuses. Alone, Tom reasons his refusal to work and entrusts himself to Fortune. However, coming down suddenly from the boundless confidence of his aria—his manic-depressive pattern is obvious—he pronounces aloud a wish for money. Instantly Nick Shadow appears. Shadow tells the assembled Tom, Anne, Trulove that a forgotten uncle has remembered Tom in a rich legacy. Shadow is thanked and Tom and Anne take joy in their new prospects. Shadow advises Tom to go to London to settle his estate and Tom is persuaded to go by the Truloves. Anne and Tom exchange farewells. Tom hires Shadow and agrees to settle accounts with him "a year and a day hence." When Tom and the Truloves have gone out en famille Shadow instructs the audience "the Progress of a Rake begins."

(SCENE 2): Whores and roaring boys at night in Mother Goose's London brothel sing of their activities and toast Venus and Mars. Shadow asks Tom, for the benefit of Mother Goose, to demonstrate the knowledge he has acquired under his new tutelage. Tom defines beauty and pleasure but he cannot define love. He wishes to leave the brothel, saying it is late, but Shadow puts the clock back an hour in order to allow time for Tom's revels. Tom remembers his vows of love and the whores commiserate with Tom but Mother Goose takes him from them and claims him for her own. As the chief hostess goes off with Tom the company serenades them though Shadow warns that when he wakes from his dreams he must die.

(SCENE 3): In the garden of Trulove's country house, in the autumn night, Anne alone prays for Tom and resolves to go to him in London.

ACT II: (SCENE 1): Alone in his London house Tom sings of his weariness with the city and ends by pronouncing aloud a second wish, this time for happiness. Again Nick Shadow instantly appears. He induces Tom to marry Baba the Turk for negative reasons and the sport of living a piece of existentialism

(SCENE 2): Anne in the street in front of Tom's house tries to renew her courage and resolve. Suddenly a procession of servants crosses the stage. Then a sedan chair swings into view and walking by the side of it, Tom. Anne recognizes him. While Tom pleads with her to return to the country, saying he is unworthy of her, she reminds him of their vow. Baba bids Tom help her out of her sedan and Tom admits to Anne that Baba is his wife. Baba's impatience goes unheeded by Anne and Tom who mourn the breaking of their arbor vows. Anne departs and Tom joins Baba who reveals her beard to the crowd before entering the house.

(SCENE 3): Baba at breakfast enumerates her collection of oddities, trying to cozy up to Tom who is ignoring her as she sings to him. When Tom pushes her away she sings an aria of rage and recrimination. Tom finally silences her by thrusting a wig over her face and he falls asleep. While Tom sleeps Shadow comes in wheeling a fake machine which manufactures bread from stones. Tom awakes, pronounces a wish that his dream might come true, and sees Shadow to whom he explains his dream of a miraculous bread machine. Shadow then shows the machine to the amazed Tom who "makes" bread with it, tastes the bread, and regains some hope that with this machine he might redeem himself with good deeds. They decide to go into business with the new machine and desert Baba as they leave for their new venture.

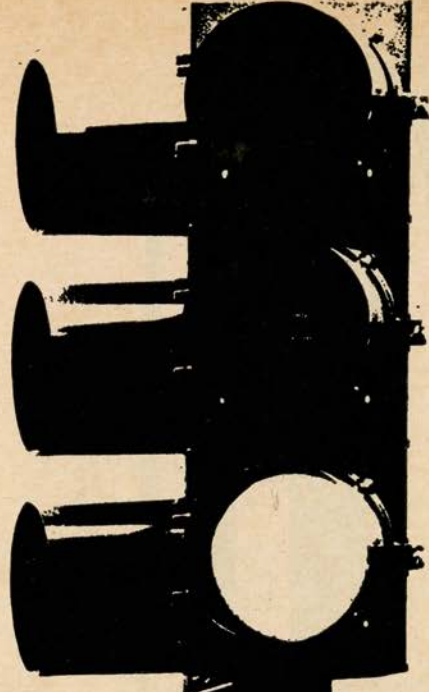
(SCENE 4): Tom's London town house, the next spring. Anne looks for Tom in the crowd which has come for the auction of his effects. Sellem the auctioneer auctions off an auk, a pike, a bust, and a palm, and finally Baba herself under the category of "an unknown object." Brushing away the cobwebs which have cocooned her Baba arises from the chair where apparently she has resided ever since Tom squelched her with his wig the previous autumn. She sings a variant of her last aria until interrupted by the voices of Tom and Shadow offstage. Baba admits that Tom still loves Anne and Anne is inspired with hope. The auction ends. Tom and Shadow are again heard offstage. Anne resolves to go to Tom. Once more the tune is heard offstage and Baba makes her grand exit.

ACT III: (SCENE 1): In a church graveyard just before midnight Shadow offers Tom a choice of means with which to end his life, reminding him that his year and a day are up. Shadow grants Tom a stay to decide his fate by a game of cards. Tom wins all three guesses of the game thanks to his faith in love and the voice of Anne which is heard from offstage proclaiming that a sworn love can plunder hell of its prey. Shadow sinks into the grave he had chosen for Tom, casting a spell of insanity on Tom as he does so. The dawn comes up on Tom, mad, lying on the grave.

(SCENE 2): Tom in Bedlam begs Venus to come to him, her Adonis. Anne is ushered into the presence of Tom and addresses him as "Adonis" while in her he recognizes his "Venus." Anne sings Tom to sleep. Father Trulove comes to take Anne home. Trulove and Anne bid Tom goodbye. Tom wakes, calls for his Venus, and dies.

EPILOGUE: Anne, Baba, Tom, Trulove, and Shadow, in that order, sing their morals.

A warning gong will be sounded in the foyers six minutes before the end of each intermission. A buzzer will signal the end of the intermission.



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13
SATURDAY EVENING, OCTOBER 20 at 8:00

(FINAL CURTAIN APPROXIMATELY 11:35)

Don Giovanni

(In Italian)

Opera in two acts by Wolfgang Amadeus Mozart

Text by Lorenzo da Ponte

Conductor: LEOPOLD LUDWIG

Staged by: PAUL HAGER

Sets from the Dallas Civic Opera, designed by FRANCO ZEFFIRELLI

| | |
|---|-------------------------|
| Leporello, Don Giovanni's servant..... | GERAINT EVANS |
| Donna Anna, the Commandant's daughter.... | VICTORIA DE LOS ANGELES |
| Don Giovanni, a young nobleman..... | GIORGIO TOZZI |
| Don Pedro, the Commandant..... | MICHAEL LANGDON |
| Don Ottavio, Donna Anna's fiancée..... | RICHARD LEWIS |
| Donna Elvira, a former love of Don Giovanni's..... | ELISABETH SCHWARZKOPF |
| Zerlina, a peasant girl..... | JOLANDA MENEGUZZER |
| Masetto, her fiancée..... | JOSHUA HECHT |

Peasants, dancers, servants, noblemen and ladies

Chorus Director: VINCENZO GIANNINI

Corps de ballet

Costumes after sketches by WOLFRAM SKALICKI,
executed by GOLDSTEIN & CO.

TIME AND PLACE: Seventeenth century Sevilla.

Act I: Scene 1: Courtyard of the Commandant's place

Scene 2: Street in suburban Sevilla

Scene 3: A pastoral grove

Scene 4: Outside Don Giovanni's palace

Scene 5: Ballroom in Don Giovanni's palace

Act II: Scene 1: Street in suburban Sevilla

Scene 2: A dark hallway in the Commandant's palace

Scene 3: A cemetery

Scene 4: A room in Donna Anna's palace

Scene 5: In Don Giovanni's palace

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OPERA-SYMPHONY BOX OFFICE, SHERMAN CLAY & CO.
KBARNY AND SUTTER STS., EXBROOK 7-0717.

THE STORY OF "DON GIOVANNI"

ACT I—Trying to escape after forcing himself into Donna Anna's apartment, Don Giovanni is discovered by her father, the Commandant. Don Giovanni kills him and flees with his servant Leporello, as Donna Anna and her fiancé, Don Ottavio, swear vengeance on the unknown assassin. While traveling the next day he encounters a former love, Donna Elvira, who also seeks revenge. However, he escapes her and next turns his attention to the vivacious village maid, Zerlina, but before he can persuade her to leave with him, Donna Elvira intercepts them. Soon the trio is joined by Donna Anna and Don Ottavio, who not recognizing Don Giovanni as the villain ask his aid in their search. Donna Elvira cautions Anna and Ottavio not to trust Don Giovanni, and that evening disguised they join the festivities in his ballroom. Later when asked for protection by Zerlina, they unmask and denounce Don Giovanni who unrepentant, laughs at his fate.

ACT II—Insuring Donna Elvira's absence through a ruse, Don Giovanni comes to serenade Zerlina, but is interrupted by her fiancé, Masetto, and some villagers. Passing himself off as Leporello, he sends the villagers on a false search, cudgels Masetto with his own weapons and escapes. A few moments later Leporello, disguised as Don Giovanni, enters with Donna Elvira. Attempting to escape her, he is confronted by Donna Anna and Don Ottavio, as well as Zerlina and Masetto. Fearful, Leporello discloses his real identity declaring himself the dupe of Don Giovanni. Later that evening Leporello and Don Giovanni meet in a cemetery containing the life-sized statue of the late Commandant. There they recite their respective adventures while re-exchanging garments. The statue then speaks foretelling Don Giovanni's doom, but he replies defiantly and invites the statue to a banquet at the palace. Meanwhile, at Donna Anna's palace, Don Ottavio tries to console the grief-stricken girl telling her that the villain will soon be brought to justice. That evening at Don Giovanni's palace, Donna Elvira pleads with him to reform, but he ignores her and continues preparations for his banquet. As she leaves, the statue appears commanding Don Giovanni to repent. At his refusal, the statue pronounces his doom, and the nobleman is enveloped in flames. Donna Anna, Don Ottavio, Donna Elvira, Masetto, Zerlina and Leporello then join in a sextet telling of their future plans.

A warning gong will be sounded in the foyer six minutes before the end of each intermission. A buzzer will signal the end of the intermission.

Repertoire

- Friday Night, September 14, at 8:30**..... **LA BOHEME (Puccini)**
 Kirsten, Costa; Cioni, Tipton, Christopher, Tozzi, Baccaloni, Fried, Harvey, Andersen, Kohout
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
Designer: JENKINS
- Saturday Night, September 15, at 8:30**..... **WOZZECK (Berg)**
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
 Budzinski, Gomez
Conductor: LUDWIG *Production:* HAGER
Designers: BAUER-ECSY, MASON
- Tuesday Night, September 18, at 8:00**..... **DON CARLO (Verdi)**
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI *Production:* YANNOPOULOS
Designer: NOMIKOS
- Thursday Night, September 20, at 8:00**..... **CARMEN (Bizet)**
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried
Conductor: FERENCSEK *Production:* YANNOPOULOS
Designer: BAY *Choreographer:* CHRISTENSEN
- Friday Night, September 21, at 8:30**..... **WOZZECK (Berg)**
 Horne, Martin; Evans, Lewis, Sullivan, Langdon, Manton, Fried, Tipton, Christopher, Robb,
 Budzinski, Gomez
Conductor: LUDWIG *Production:* HAGER
Designers: BAUER-ECSY, MASON
- Saturday Night, September 22, at 8:00**..... **DON CARLO (Verdi)**
 Rubio, Dalis, Curatilo, Todd; Konya, Stewart, Tozzi, Langdon, Macurdy, Riffel
Conductor: MOLINARI-PRADELLI *Production:* YANNOPOULOS
Designer: NOMIKOS
- Tuesday Night, September 25, at 8:00**..... **FAUST (Gounod)**
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS *Production:* CAPOBIANCO
Designers: GALLAGHER, LONGARINI *Choreographer:* CHRISTENSEN
- Thursday Night, September 27, at 8:00**..... **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf
Conductor: FERENCSEK *Staged by:* HAGER
- Friday Night, September 28, at 8:00**..... **FAUST (Gounod)**
 Costa, Meyer, Cole; Lance, Tozzi, Stewart, Drain
Conductor: DE FABRITIIS *Production:* CAPOBIANCO
Designers: GALLAGHER, LONGARINI *Choreographer:* CHRISTENSEN
- Saturday Night, September 29, at 8:30**..... **LA BOHEME (Puccini)**
 Kirsten, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen, Kohout
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
Designer: JENKINS
- Tuesday Night, October 2, at 8:30**..... **IL TROVATORE (Verdi)**
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
- Thursday Night, October 4, at 8:30**..... **LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzi, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Friday Night, October 5, at 8:00**..... **CARMEN (Bizet)**
 Cervena, Lipp, Todd, Martin; Del Monaco, Stewart, Hecht, Christopher, Manton, Fried
Conductor: FERENCSEK *Production:* YANNOPOULOS
Designer: BAY *Choreographer:* CHRISTENSEN
- Saturday Night, October 6, at 8:30**..... **IL TROVATORE (Verdi)**
 Ross, Simionato, Cole; McCracken, Bastianini, Hecht, Riffel, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
- Tuesday Night, October 9, at 8:00**..... **OTELLO (Verdi)**
 De Los Angeles, Martin; McCracken, Gobbi, Peterson, Macurdy, Riffel, Christopher, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Thursday Night, October 11, at 8:30**..... **FALSTAFF (Verdi)**
 Lipp, Meneguzzi, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK *Staged by:* HAGER
Designer: NAGY
- Friday Night, October 12, at 8:00**..... **DER ROSENKAVALIER (Strauss)**
 Schwarzkopf, Meyer, Lipp, Martin, Curatilo, Todd, Krikorian, Moore, Leonard; Langdon, Tipton, Peterson,
 Fried, Manton, Hecht, Riffel, Harvey, Andersen, Giosso, Fairley, Gomez, Budzinski, Wagner, Woellhaf
Conductor: FERENCSEK *Staged by:* HAGER

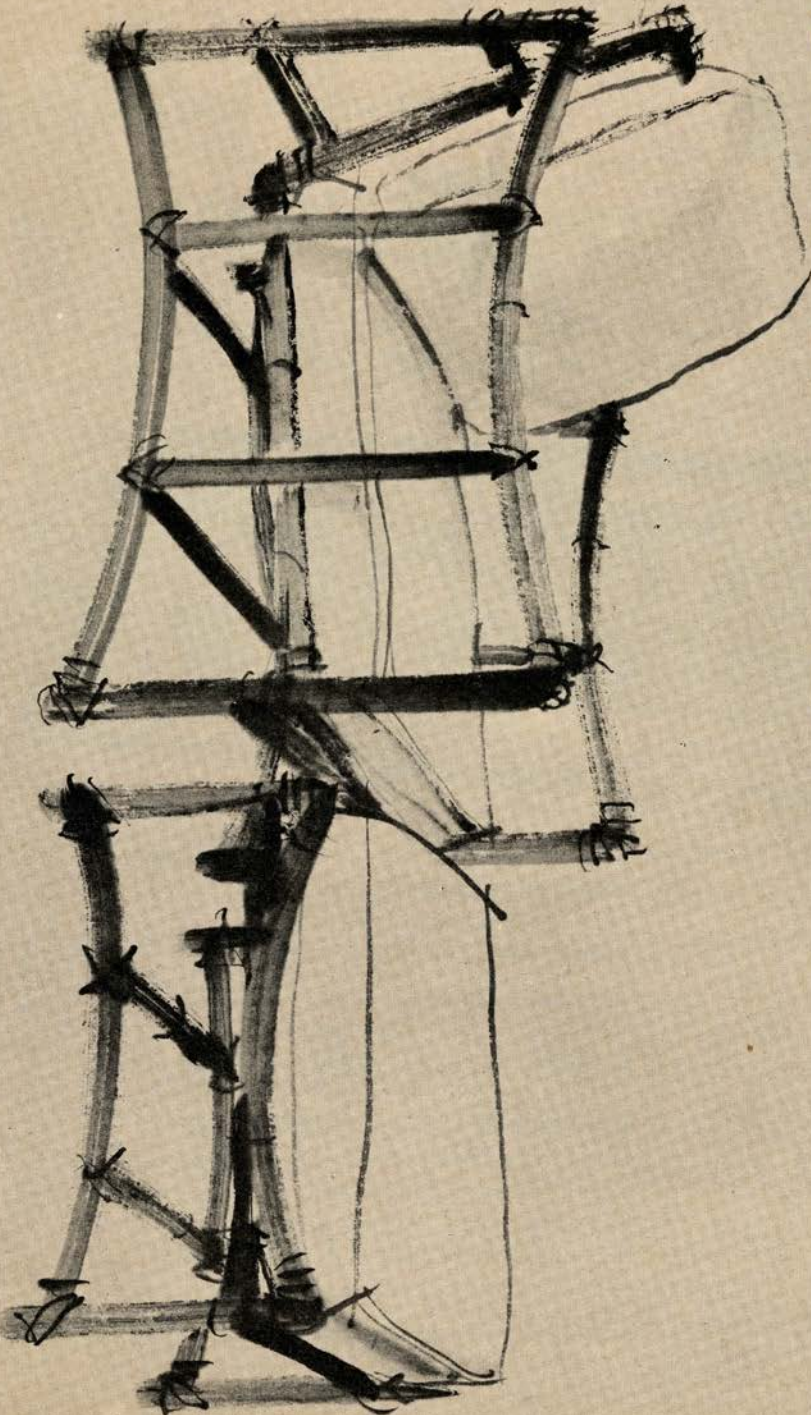
- Saturday Night, October 13, at 8:00**.....**I PAGLIACCI (Leoncavallo)**
 Horne; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
- followed by
- CAVALLERIA RUSTICANA (Mascagni)**
 Dalis, Martin, Cole; Cioni, Tipton
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
- Tuesday Night, October 16, at 8:00**.....**DON GIOVANNI (Mozart)**
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG *Staged by:* HAGER
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Thursday Night, October 18, at 8:00**.....**OTELLO (Verdi)**
 Kabaiwanska, Martin; McCracken, Gobbi, Petersen, Macurdy, Riffel, Christopher, Drain
Conductor: MOLINARI-PRADELLI *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Friday Night, October 19, at 8:00**.....**THE RAKE'S PROGRESS (Stravinsky)**
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG *Production:* HAGER
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- Saturday Night, October 20, at 8:00**.....**DON GIOVANNI (Mozart)**
 De Los Angeles, Schwarzkopf, Meneguzzer; Tozzi, Lewis, Evans, Langdon, Hecht
Conductor: LUDWIG *Staged by:* HAGER
 (Sets from the Dallas Civic Opera—ZEFFIRELLI)
- Monday Night, October 22, at 8:30**.....**LA BOHEME (Puccini)**
 De Los Angeles, Horne; Cioni, Tipton, Christopher, Macurdy, Baccaloni, Fried, Harvey, Andersen,
 Kohout
Conductor: MOLINARI-PRADELLI *Staged by:* YANNOPOULOS
Designer: JENKINS
- Tuesday Night, October 23, at 8:30**.....**FALSTAFF (Verdi)**
 Lipp, Meneguzzer, Simionato, Meyer; Evans, Peterson, Stewart, Manton, Langdon, Fried
Conductor: FERENCSEK *Staged by:* HAGER
Designer: NAGY
- Wednesday Night, October 24, at 8:00**.....**I PAGLIACCI (Leoncavallo)**
 Lipp; Del Monaco, Bastianini, Christopher, Manton, Riffel, Drain
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
- followed by
- CAVALLERIA RUSTICANA (Mascagni)**
 Simionato, Martin, Cole; Sullivan, Tipton
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
- Thursday Night, October 25, at 8:00**.....**THE RAKE'S PROGRESS (Stravinsky)**
 Costa, Meyer, Cervena; Lewis, Tipton, Macurdy, Fried
Conductor: LUDWIG *Production:* HAGER
 (Sets and costumes from the Graz Festival—SKALICKI, COLANGELO)
- MATINEES FOR YOUNG PEOPLE**
 (Presented by the San Francisco Opera Guild)
- Thursday Afternoon, October 4, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Horne, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Thursday Afternoon, October 18, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzer, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Monday Afternoon, October 22, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Meneguzzer, Meyer, Cole; Peterson, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
Choreographer: CHRISTENSEN
- Tuesday Afternoon, October 23, at 1:30**.....**LA FIGLIA DEL REGGIMENTO (Donizetti)**
 Horne, Cervena, Cole; Cioni, Baccaloni, Hecht, Drain, Riffel, Harvey
Conductor: DE FABRITIIS *Staged by:* CAPOBIANCO
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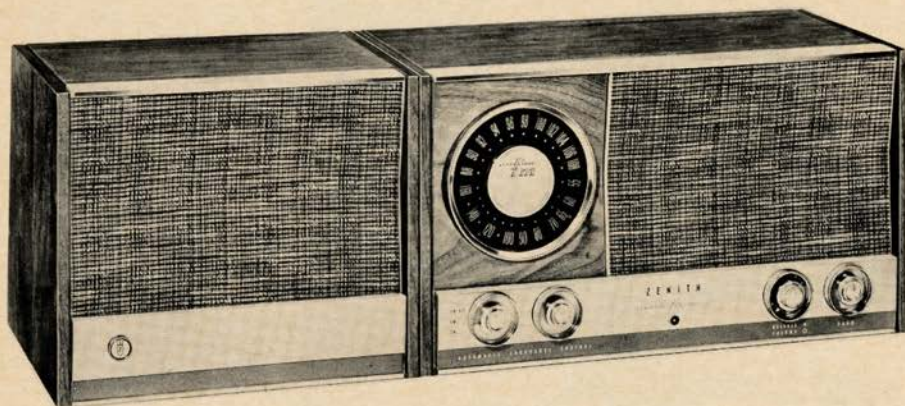
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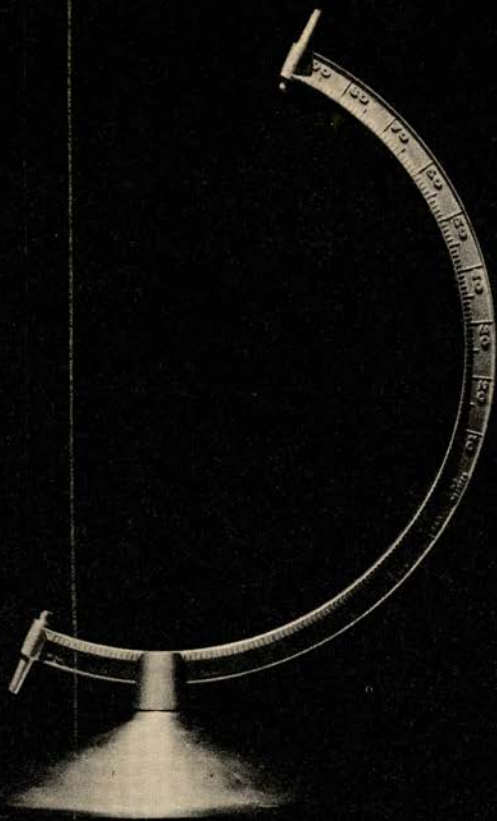
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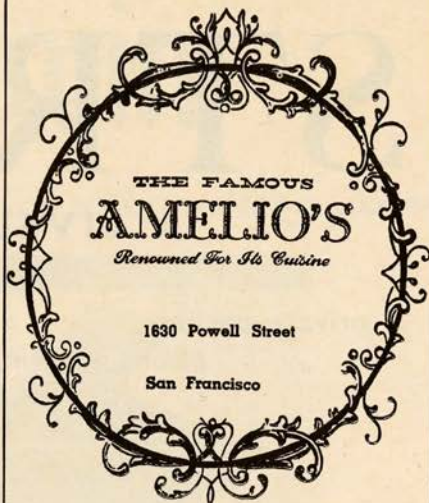
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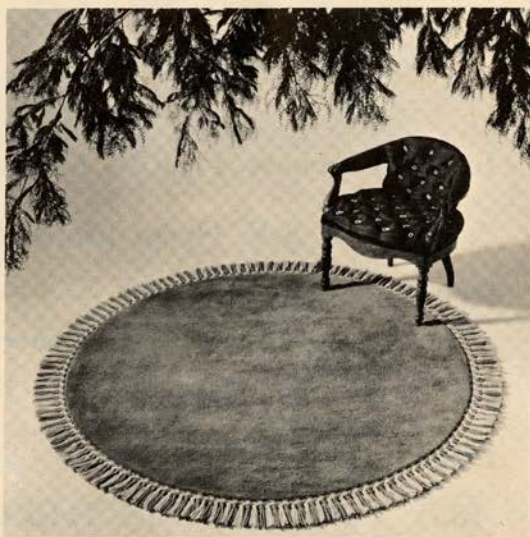
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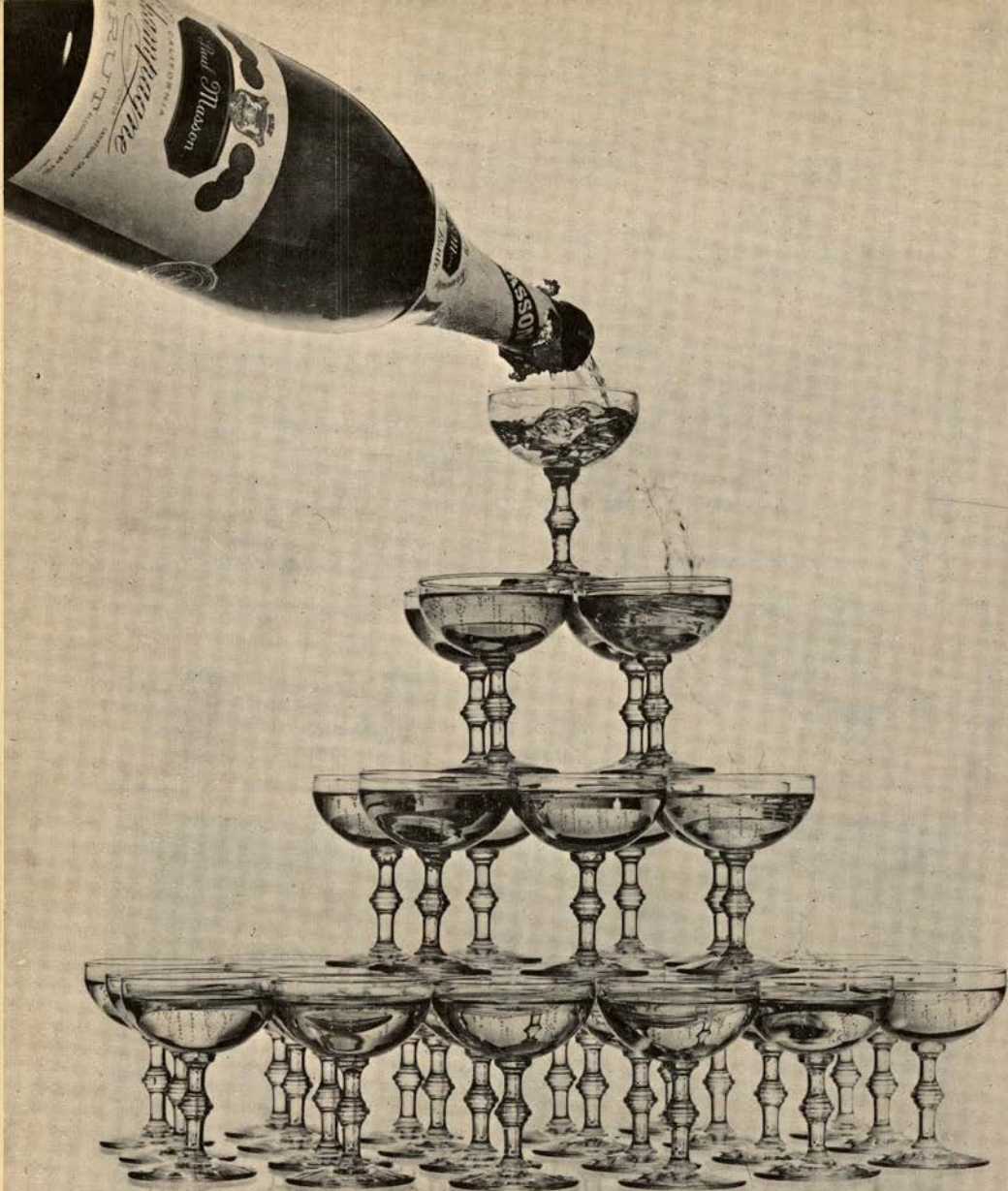
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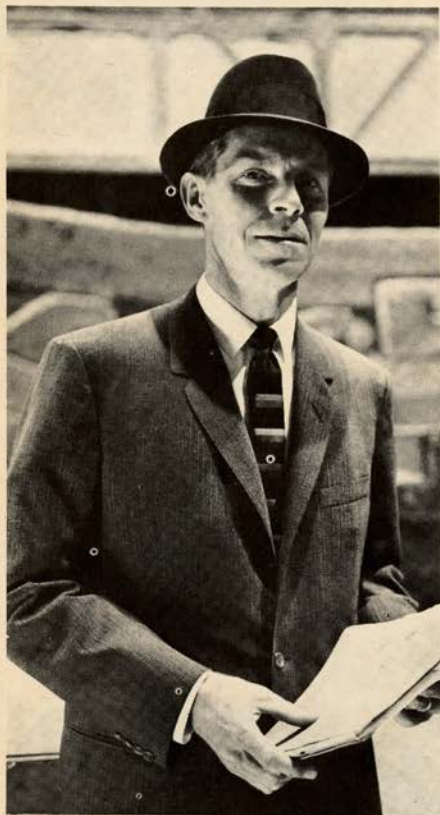
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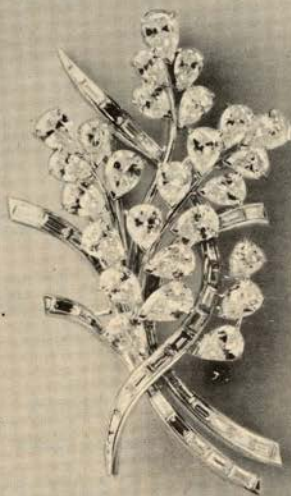
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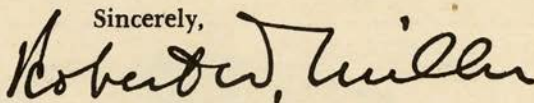
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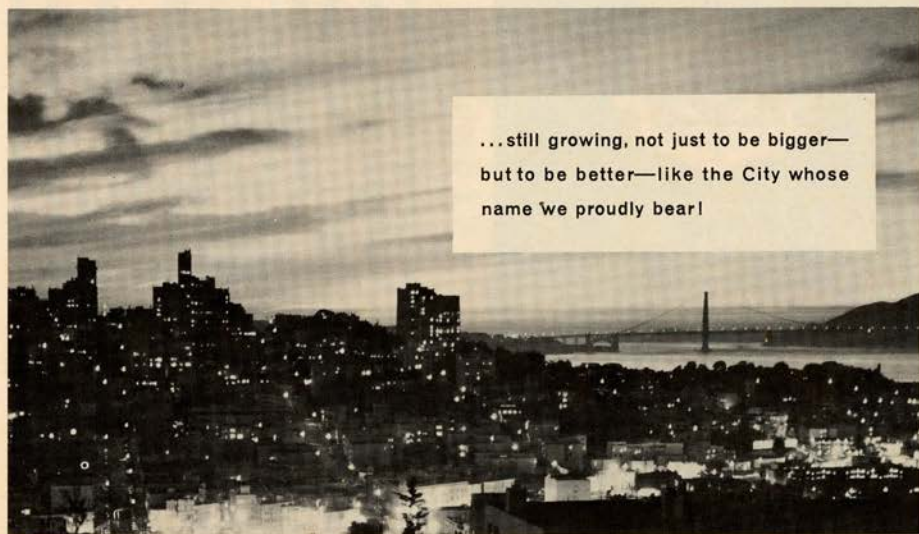
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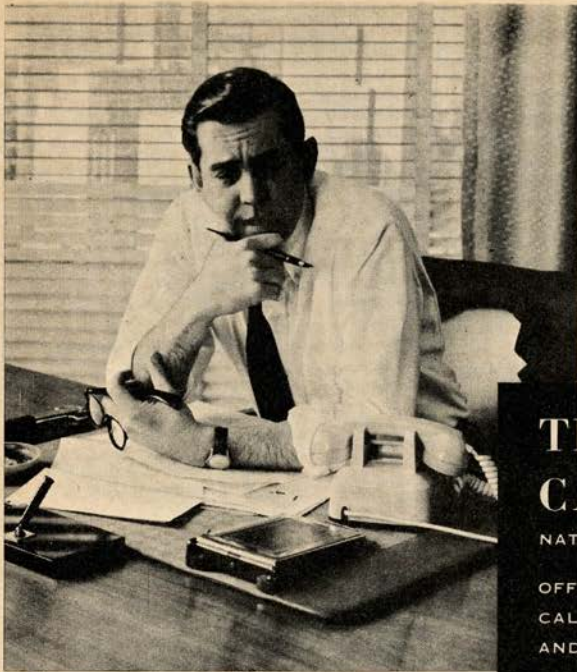
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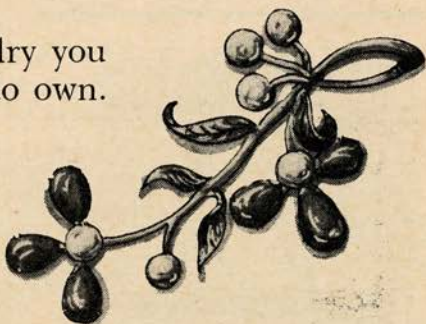
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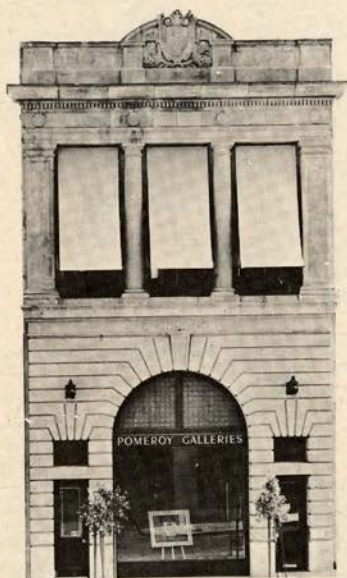
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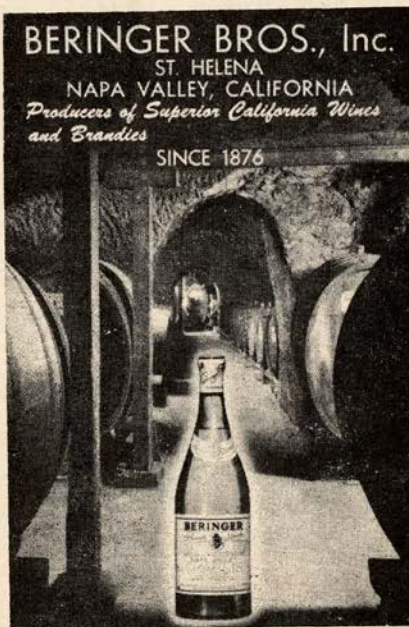
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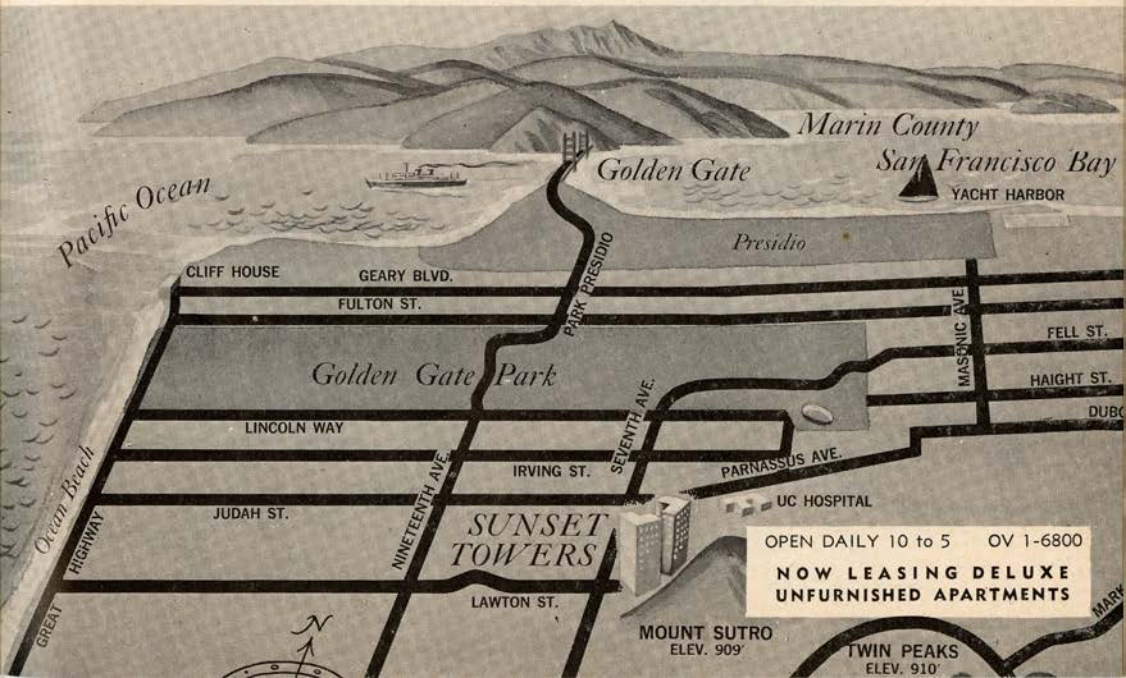
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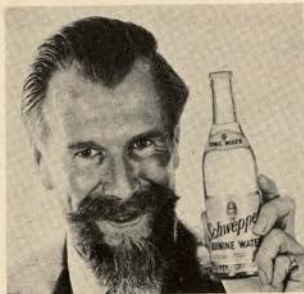
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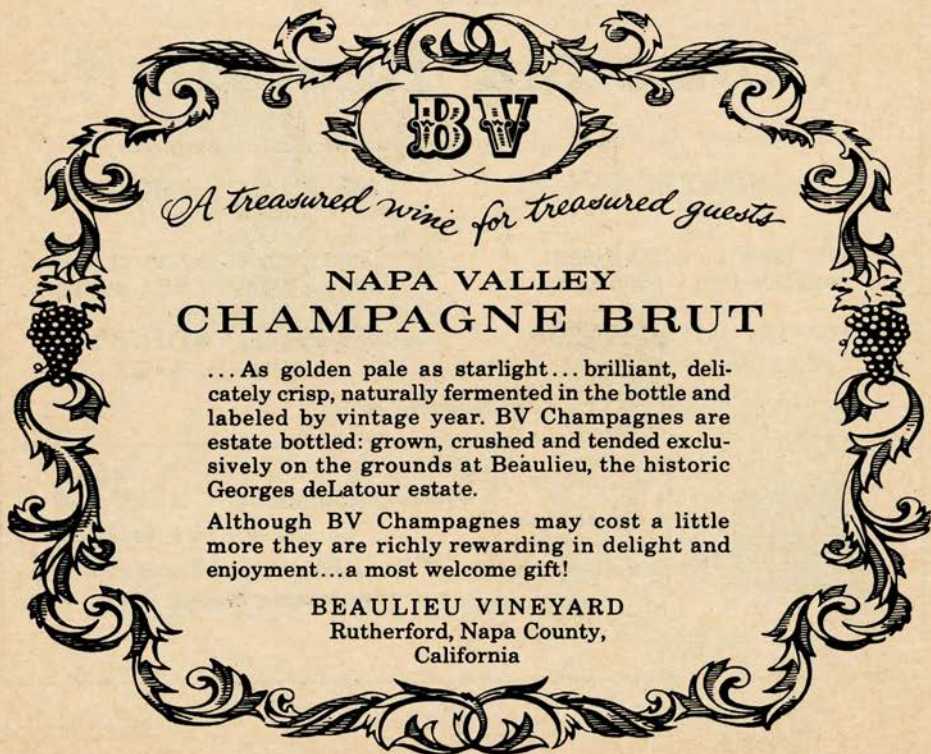
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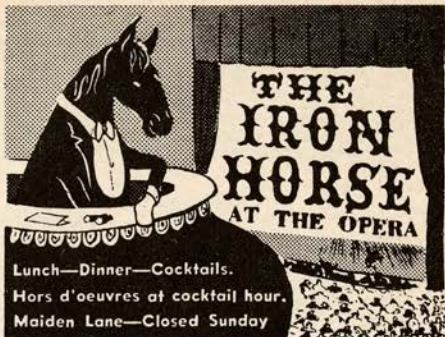
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(FINAL CURTAIN APPROXIMATELY 11:00)

First San Francisco Opera Presentation

The Rake's Progress
(In English)

Opera in three acts and an epilogue by Igor Stravinsky

Text by W. H. Auden and Chester Kallman

(by special arrangement with Boosey and Hawkes, Inc., publishers and copyright owner)

Conductor: LEOPOLD LUDWIG

Production: PAUL HAGER

Sets and Costumes from the Graz Festival:

WOLFRAM SKALICKI, THOMAS L. COLANGELO, JR.

| | |
|----------------------------|---------------|
| Tom Rakewell..... | RICHARD LEWIS |
| Anne Trulove..... | MARY COSTA |
| Father Trulove..... | JOHN MACURDY |
| Nick Shadow | THOMAS TIPTON |
| Mother Goose..... | SONA CERVENA |
| Baba, the Turk..... | KERSTIN MEYER |
| Sellem, an auctioneer..... | HOWARD FRIED |
| Warden at Bedlam..... | DONALD DRAIN |

Chorus Director: VINCENZO GIANNINI

TIME AND PLACE: Eighteenth century England.

Act I: Scene 1: The garden of Trulove's country house
Scene 2: Mother Goose's London brothel
Scene 3: Same as scene 1

Act II: Scene 1: Rakewell's London town house
Scene 2: Street in front of Rakewell's town house
Scene 3: Rakewell's London town house
Scene 4: The auction in the town house

Act III: Scene 1: A graveyard
Scene 2: Bedlam

Epilogue

MAJOR INTERMISSION AFTER ACT II