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the World Premier of

‘‘WINONA’’

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"WINONA"

(From an old Dacotah Legend)

An Opera in Three Acts

Music by ALBERTO BIMBONI
Libretto by PERRY S. WILLIAMS

The Legend Folk

WINONA	(First-born Daughter, Wenonah) Niece and Ward of Wabashaw	MINNA PELZ Soprano
CHATONSKA	(White Hawk) Winona's Lover	J. McMILLAN MUIR Tenor
MATOSAPA	(Black Bear) A Chieftain, Chatonska's rival	A. K. HOUGHTON Baritone
WABASHAW	(Red Hat) Chief of Dacotah Village on Lake Pepin	WM. FRASER ROBERTSON Bass
WEEKO	(Beautiful Woman) Winona's Friend	ALICE PRICE MOORE Contralto
THE VOICE		NINA PETTIBONE Lyric Soprano

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ACT I.

Scene on Lake Pepin (The Lake of Tears) formed by the Mississippi River on the joint Minnesota-Wisconsin boundary.

ACT II.

Same as Act I.

ACT III.

Top of promontory, Maiden Rock, overlooking Lake Pepin.

Season: Autumn.

Period: Old Indian days before the coming of the white man.

ACT I

The main theme concerns Winona, the orphan daughter of a Sioux chieftain, who has been reared by her uncle, Wabashaw, her father's successor to the tribal leadership. As the action opens the scene depicts Lake Pepin, formed by an enlarging of the Mississippi river along the Minnesota-Wisconsin boundary. It is moonlight and the girl's lover has violated a tribal custom and stolen away from the hunting party to return to the village for a clandestine meeting with his sweetheart at dawn. Winona is in her lodge as he approaches over the waters in his canoe, pausing now and then to address his love to her on the wooden flute, the fascinating Indian melody thus introduced becoming the theme for the aria sung by this character, Chatonska, when he draws his canoe on the shore and approaches the lodge. He tarries too long at his wooing and is discovered by Chief Wabashaw, who resents the youth's forwardness. A struggle ensues but at Winona's pleading he agrees to permit Chatonska to return to the hunting party but first rebukes him before the tribe.

At this point Weeko, the friend of Winona, gathers the girls of the village about her and tells them the legend of the Moccasin Flower. Just as the main story was the Indian method of instilling strong elements of character into the young by its frequent retelling, the flower story gives a glimpse of the beauty of their conception of nature. An Indian girl, whose father, before his death, had taught her the use of the bow and arrow so that she had become the most expert of the tribe, insisted on going with the fall hunting party and is presented with a new pair of moccasins by her mother just as she leaves. The old woman had asked the Great Mystery to bless the footwear to insure her daughter's safe return. While separated from the rest of the party the girl is overtaken by a forest fire and is forced to leap from a high cliff toward a lake in an effort to save her life. She crashes to death on the rocks below and Winona, who entered during the recital of the girl's death, is moved to tears. Next spring the bereaved mother



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wandered the forests seeking her child's body. At last after many fruitless weeks of search, she came upon a spot at the foot of the cliff beside the lake where there had sprung into full blossom a bed of flowers never before seen but which were the exact reproductions of the moccasins with which she had encased her girl's feet. In this she saw a sign from the Great Mystery that she had found the last resting place of her daughter. The moccasin flower today is the state flower of Minnesota and the state has a park, Minneopa, named for the unfortunate girl.

Chatonska has met the hunting party returning to the village and now comes on the scene with them again. Wabashaw seeking to find a superior man in his tribe to whom he might give Winona, asks who has killed the largest moose, the swiftest bird and the mightiest bear and when to each query he hears Chatonska's name called he is disgruntled, forgets his announced intention of rewarding the champion and calls for the celebration of the close of a successful hunting season. This introduces the spirited "Medicine Feast" dance with which the first act ends.

ACT II

The second act depicts the recently returned hunting party singing songs of the hunt when the cry of a man in distress is heard from the hills. The newcomer is the young Chief Matosapa from the Sioux tribe further north. He had been captured by the Chippewa and escaped during a night storm to seek shelter with friends and to warn them that the enemy was advancing, after setting fire to Wabashaw's richest hunting preserves, to slay the entire village. The elders are called together and decree a war. Matosapa has seen Winona and fallen in love with her, pleads weakness from his harrowing experiences and remains in the village. A wild war dance marks the decision to battle and the young men of the tribe leave, Wabashaw remaining behind to be with Matosapa. The lamentations of the women at the departure of their men no sooner has died down than Matosapa seeks out Winona and makes advances to her protesting his love in one of the charming melodies with which the score is sparkling. She spurns him, telling him of her love for Chatonska who, according to an agreement with Wabashaw, may take her as his bride if he conducts himself bravely in battle.

Matosapa is so insistent that Winona shouts her hatred at him and Wabashaw entering at the moment rebukes her and seeing the political advantage of such a marriage tells Winona that she must forget Chatonska and return with Matosapa to his village where she will be a chieftain's wife. Winona left alone sings an enthralling solo of her desolation and then is joined by Weeko who has overheard. Weeko advises sending a messenger to Chatonska so that he may return to claim her as a warrior. Winona agrees providing the plan seems propitious and resorts to the feather test. Taking a feather she blows it from her fingers and at the moment it would settle to earth it took a sudden upward course, which was the sign that the prayer found favor with the Great Mystery. Had the feather fallen without the upward leap it would have been interpreted as a sign of the deity's disapproval. The feather test is developed in the score with a duet.

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ACT III

The third and last act moves swiftly through a series of dramatic incidents to the final tragedy. Matosapa, bemoaning his inability to win Winona, finds his reverie suddenly broken by the singing of Chatonska as he hurries to the village in answer to Winona's message to return. Chatonska rushes onto the scene and the two men clash in a duel to the death, but Winona urges Chatonska to spare his adversary whom he has overpowered lest Wabashaw visit dire punishment on him. Matosapa refuses to leave the village at the girl's pleading and when the men seem on the verge of another battle Wabashaw enters, orders Chatonska away and announces the girl must go with the young chieftain. This enrages Chatonska who attacks Matosapa and is prevented from killing him only by quick action on the part of Wabashaw. Wabashaw then orders Chatonska branded and sent into exile as a coward and murderer.

In the parting permitted them, Winona and Chatonska agree to meet at the foot of the cliff and to escape together. At this point Winona sings a charming lullaby to her imaginary children, the training of a lifetime which taught no woman's life was complete without marriage and children rose uppermost in her soul in her great hour of anguish. When Winona seeks out the secret path to the foot of the cliff she is intercepted by Matosapa. She defies him in his protests of love and when he advances to seize her she dares him to show his sincerity by following her and shouting "Like Minneopa I will cheat the flames," leaps to her death from the promontory which to this day bears the name of Maiden Rock. Weeko, Winona's friend and villagers, rush in horrified by the girl's act while the last moments of the tragic spell of the opera are woven by the orchestra.

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PRISCILLA

Public Auditorium, January 28th, 1927

A romantic light opera composed by Abbie Gerish Jones of Seattle, Washington.

A very charming and stirring tale of early colonial days. Sparkling and easy flowing melodies abound. Priscilla's lover, Robert, leaves for a year's sea voyage while his rich rival Guy, remains at home to press his court. Thru the payment of a large bonus he gains the assistance of a witch who causes the ship to founder. Priscilla, however, remains loyal to her vows, and during a party on Hallowe'en night the absent lover returns.

MARITANA

Public Auditorium, December 16th

English Light Opera by Vincent Wallace.

A popular favorite in every country in the world.

Maritana, a gypsy singer, has won the heart of the King of Spain, and Don Jose, a courtier in love with the queen, plots to betray the King to her majesty, to further his own ends. Providence seems to be with him when Don Caesar is condemned to death for a duel, and Don Jose contrives to have Maritana married to the doomed nobleman so that she may approach the King as a countess. Lazarillo, a boy whom Caesar has befriended, saves him from being shot. The unexpected arrival of the man he thought dead upsets all the plans of the crafty Jose and the King rewards the service of Caesar with the Governorship of Valencia, whither he repairs with his new found bride, Maritana.

MONK OF TOLEDO

Public Auditorium, February 21, 1927

E. BRUCE KNOWLTON

Called by the Press a "duplex" opera because it combines the dramatic intensity of Grand Opera with the melodic lyrical qualities of the Light Opera. Containing also a wonderfully attractive and graceful ballet. It is composed by a Portland resident, E. Bruce Knowlton, and given its premiere in Portland May 10, 1926. In the first act demented Monk Francisca, in a Toledo (Spain) monastery, is importuned to tell the story of his former life, which is done in the second act, when he was a Napoleon colonel and killed a fellow soldier who had insulted his sister.

The third act, at the conclusion of his story, his sister enters and succeeds in restoring his reason.

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MIGNON

Public Auditorium, April 25, 1927

Grand Opera by Ambrose Thomas, first performed in Paris 1866.

Mignon, highborn child, was kidnapped by a band of gypsies and later became profitable to them as a street dancer. Lothario, an old nobleman, who has become demented from trouble is wandering the country in search of his lost child. Seeing Mignon beaten by her master he intercedes and takes her to his home, where after some time he discovers her to be his own lost child, Sperata.

The opera Mignon is one of the most fascinating, melodious and dramatic operas of the old school, and intermingling with the story of Mignon is also a stirring tale of love and devotion.

We-nona or Why-nona?

“How is Winona pronounced?” I asked one of the singers, well versed in Indian lore. As a flash, back came the answer, “We-noh-nah, Wee, Wee, as they’d say in French.”

“And how do you pronounce Smoothtop?” she of the dark eyes saucily added.

“I pronounce it the ne plus ultra, or in plain United States, ‘the best ever’ of all cooking methods,” to which the lady (who has one and tells everybody about it) readily acquiesced.

Winona in the story casts herself from the rock, but in real life she would have gone to her little home and prepared Chatonska one of his favorite dishes in her wonderful new gas-oven.

Then lighting the Radiantfire, they would jointly toast their toes at the radiant heat, discussing the delightful Symphony concerts, that artist, Willem van Hoogstraten is giving us, till it was time to retire. Chatonska would set the little thermostat clock of the Gasco furnace, and thus would end a perfect day. How much better than jumping off Maiden Rock!

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