

Les Troyens (The Trojans)

1966

Saturday, November 12, 1966 8:00 PMM

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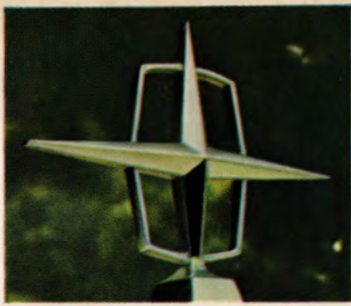
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
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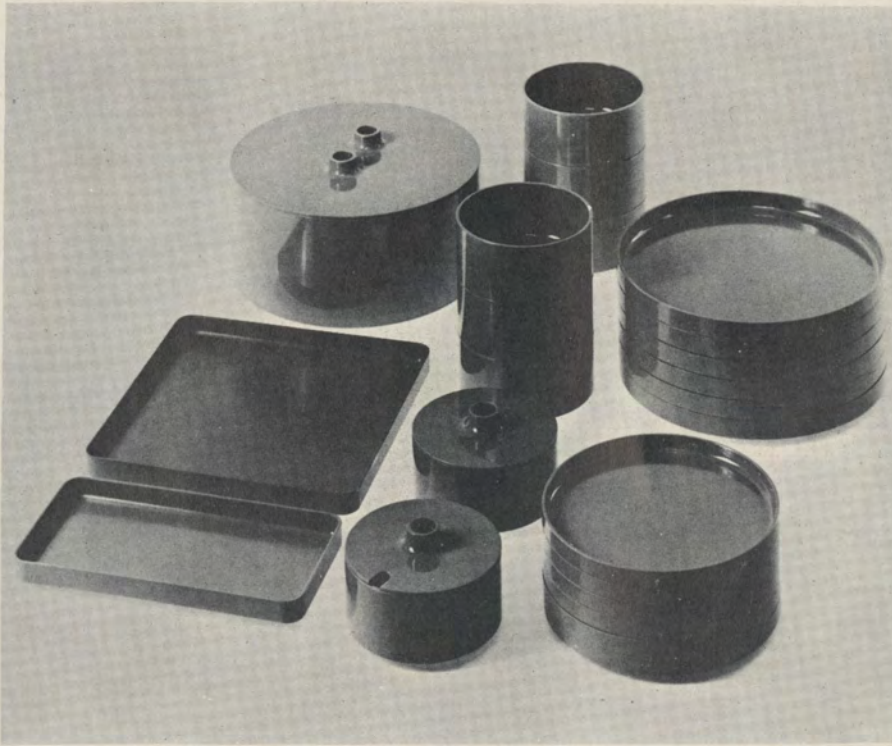
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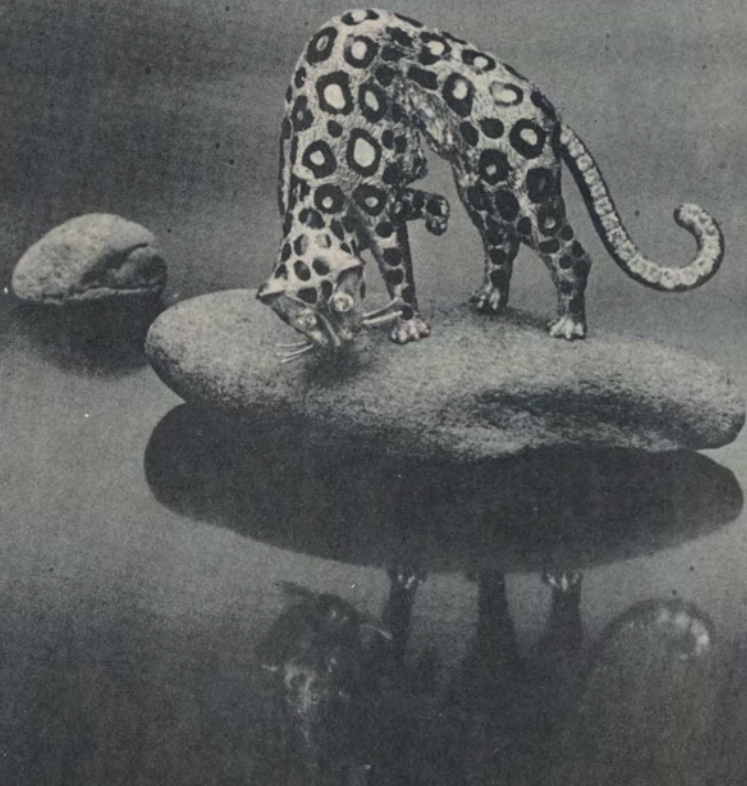
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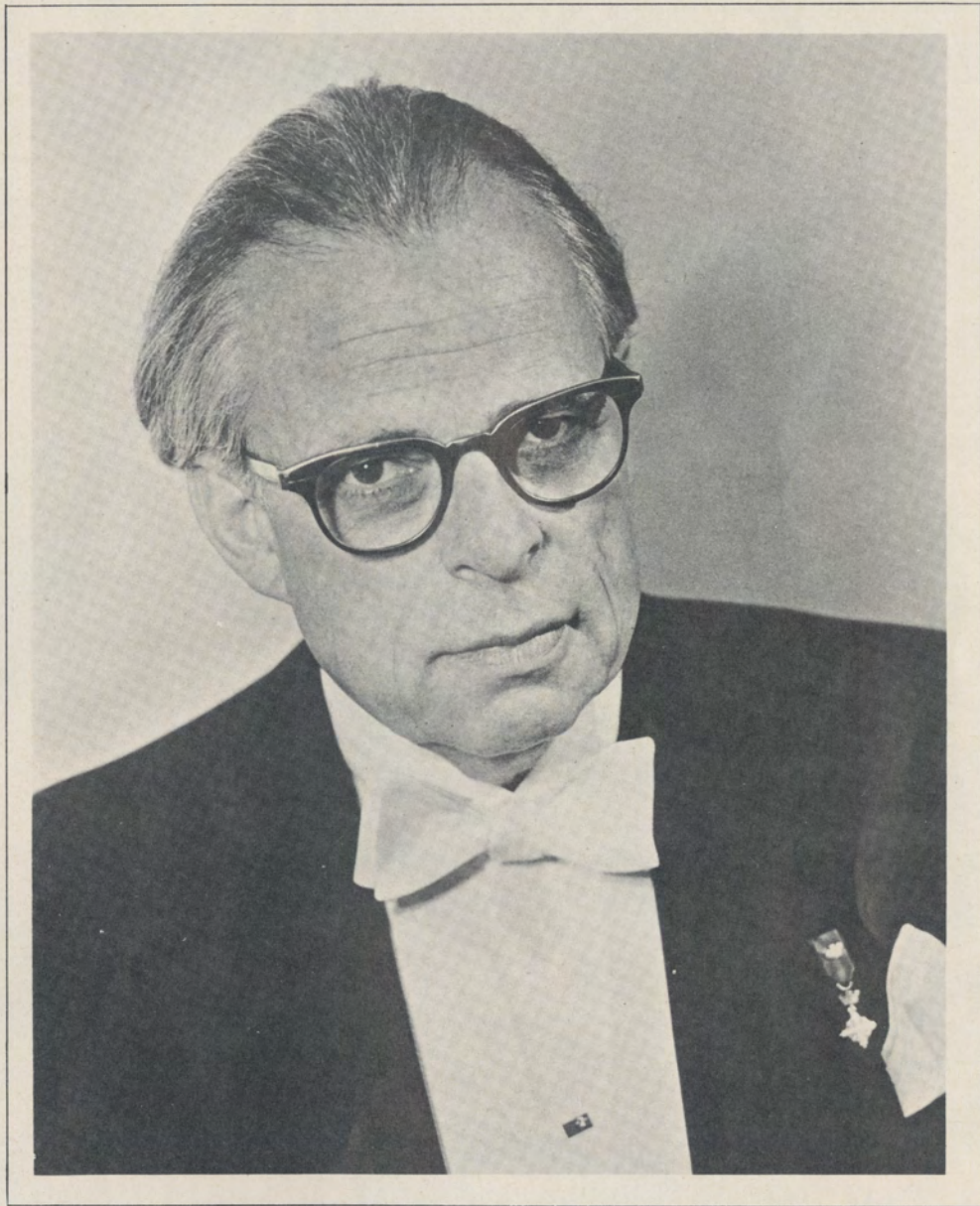
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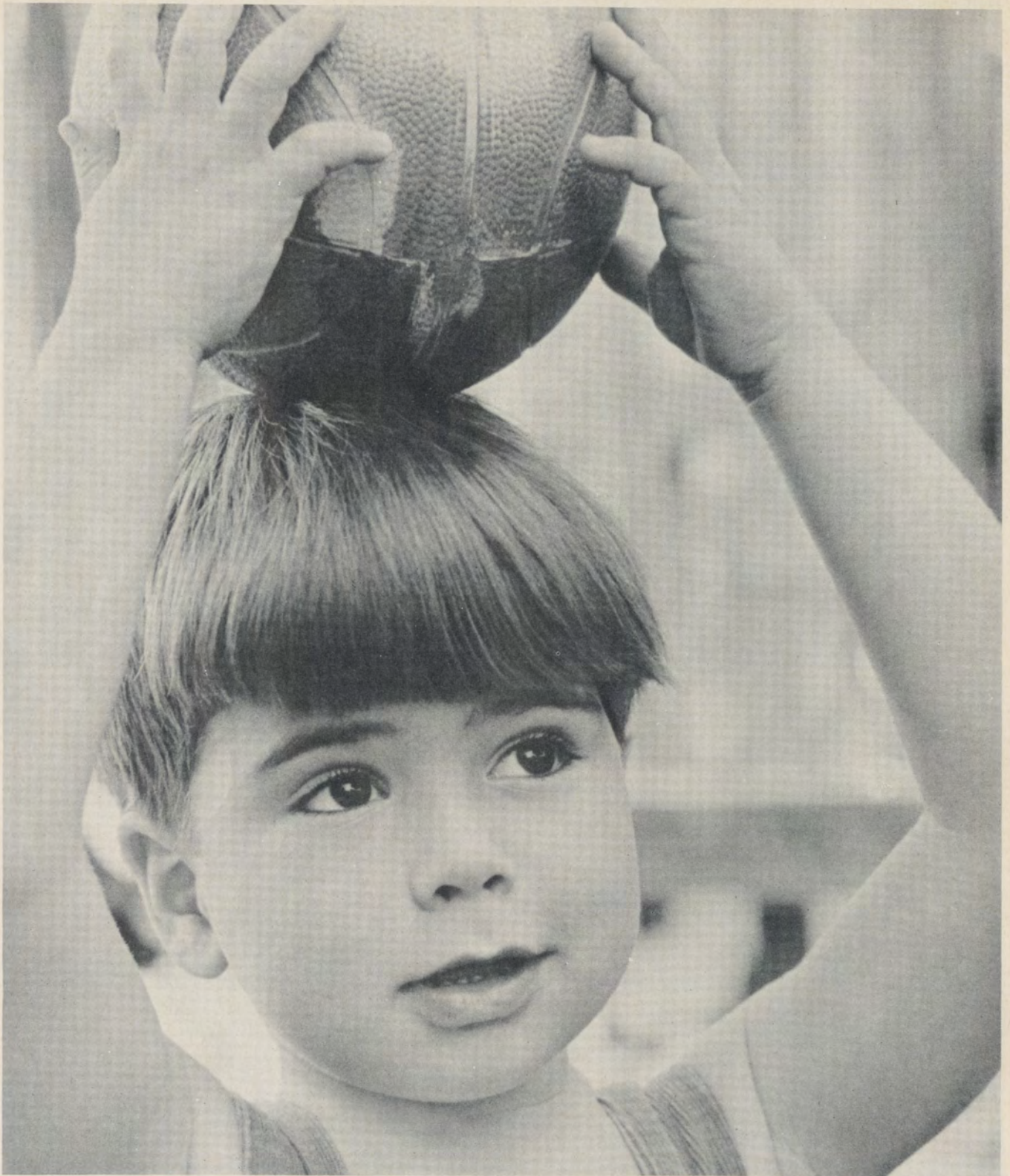
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Marilyn Horne	Carol Todd	*Nicola Ghiuselev	Jess Thomas
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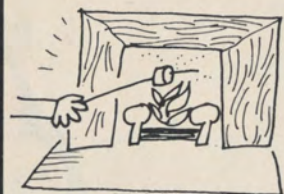
This is J. Wellington Finch



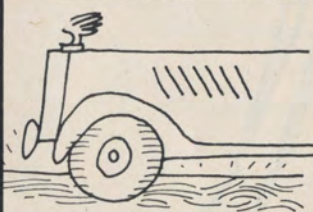
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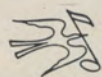
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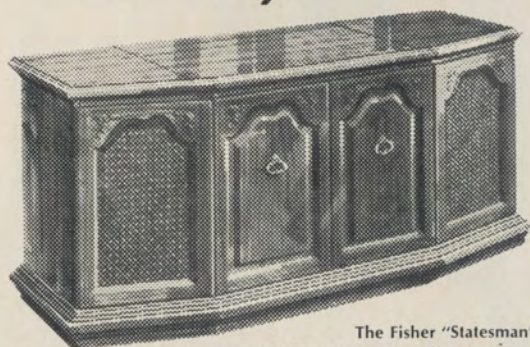


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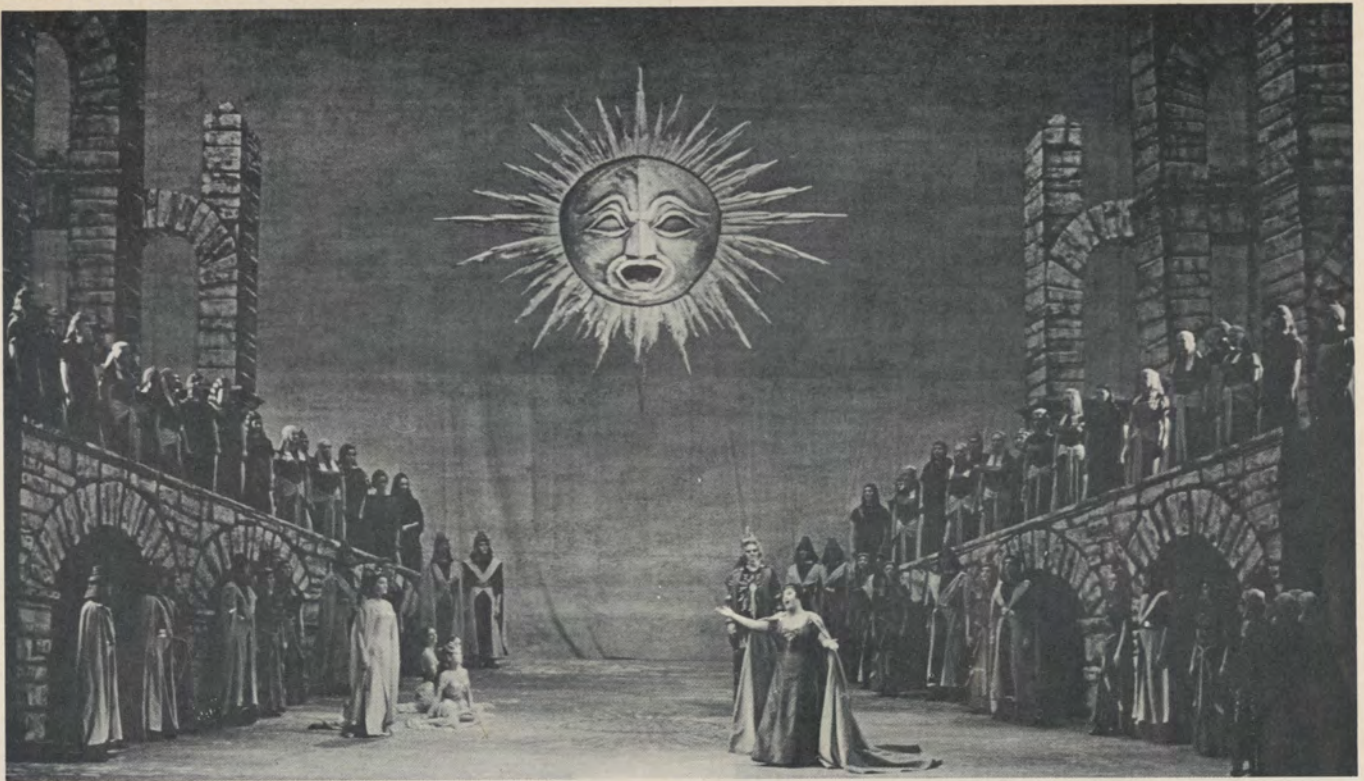
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Paul Masson's Fifth



A scene from the San Francisco Opera production of "Les Troyens".



Regine Crespin as Dido and Jon Vickers as Aeneas.

A HUMAN EPIC

by S. DALE HARRIS

If, as Herbert Spencer once observed, the object of education is the formation of character, the education given Hector Berlioz must bear at least some responsibility for the composer's subsequent unhappiness. At the age of six he was sent off to a local school to learn Latin, but after a very brief exposure was removed from it and educated henceforth entirely at home, his father at this point assuming the role of teacher. Louis Berlioz was a respected and highly-cultivated physician. He took his pedagogic tasks very seriously and was, in fact, a fine scholar. From him Berlioz received the benefit of a thorough grounding in the humanities, together with a greater amount of patience, care and attention than he would have received at the hands of an ordinary teacher. But, as Berlioz himself later acknowledged, the results of being kept at home during

(Continued on page 25)



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A HUMAN EPIC

(Continued from page 23)

childhood and adolescence were not entirely beneficial. He was unduly sheltered. Mainly because he never had to face the competition of his peers he failed to learn some of the important lessons about life that a more conventional schooling would have taught him. Until his mid-twenties he remained, by his own estimation, ignorant of the world and its harsh realities. Consequently when the time came for him to embark upon a musical career he found himself ill-equipped to cope with the challenges it presented. Whatever he did seemed to provoke misunderstanding and discord. His music called forth hostility, his ideas derision. To the end of his days he remained isolated, intransigent, wilful and visionary.

Having said that, however, one must also say that these very characteristics were a source of strength to him as well as a source of weakness. Berlioz's genius was essentially solitary and original. He was born to give expression to the Romantic longings of his age and yet to be at odds with his age. Certainly the subjects he learned with his father constituted an appropriate curriculum for a person of his excitable temperament. They might have been specifically designed to inflame his imagination and awaken fevers of creativity in him. Apart from music he was taught only literature, foreign languages, history and geography. But the training, if limited, was thorough. He was never to escape the influence of those early studies, for they served to introduce him to his artistic heritage. Without a doubt, they played an important role in determining the Romantic character of his music, in giving it an inclination towards the pictorial and the literary. Most of his music, as a result, is programmatic and aspirational.

Of these early influences literature, and especially poetry, soon took a dominating place. Indeed, the first revelation of his life was the poetry of Virgil. For a time Berlioz was no different from most young schoolboys; he found it very hard to make the effort that mastering Latin required. But being made to persevere he suddenly found himself caught up in the *Aeneid*. The story and the characters came alive for him in a very emotional way, so that while reading it

he could hardly control his reactions. One day after having finished construing the fourth book for his father he had to rush off to his own room in order to abandon himself to the grief that overwhelmed him. For the rest of his life Virgil remained a primary influence upon his imagination. Among other authors only Shakespeare came to mean as much to him. A Virgilian opera might have been predicted from these beginnings. For this fruitful passion he never failed to honor his father's memory.

Because of Louis Berlioz's patience and determination Hector's knowledge of the *Aeneid* was as comprehensive as his love for it was profound. He knew a large part of the poem by heart and quoted from it on every possible occasion. Throughout his life he was possessed by Virgil's grand Augustan dream of empire, his vision of order and civilization, and his awareness of tears at the heart of earthly existence. Above all, Berlioz was deeply moved by the *Aeneid's* twin nature: its sympathy for the ideal of heroic action and its paradoxical compassion for those caught up in the demands of such action. The late Ernest Newman, a great Berliozian, often made reference to the composer's understanding of Virgil's larger national purpose in writing the *Aeneid* and he always insisted upon the epical nature of *Les Troyens*. The opera, he said, dealt not with individual character but with national destiny, not with Dido but with the enmity between Rome and Carthage, not with Aeneas but with the struggles of the Trojan people to fulfil their divine obligations and found a new empire in Italy. Thus if Aeneas is the hero of the opera he is so by virtue of the cosmic drama played out through him: "Arms and the man I sing who fled first from ruined Troy and after many buffetings by land and sea arrived in Italy, there to provide his native gods with a new and greater home. . . ."

Newman's point is well-taken. Berlioz rejected several titles for his opera before deciding that only "The Trojans" was comprehensive enough for what he had created. He wrote his own text in full awareness of the gigantic effect he was trying to achieve. Though the libretto is narrower in scope than its literary progenitor, such is likely to be

the case with any work for the lyric stage; the point is that, by ordinary operatic standards, the scope of Berlioz's work is vast enough. It stretches from the last days of Ilium to the first days of Rome, from the overthrow of one empire to the founding of another. The action takes place first in Asia Minor, moves thence to North Africa and ends with an apparition of the Rome which Aeneas and his men have sailed away from Carthage in order to found. The epical nature of the opera is further attested by the way Berlioz takes for granted a certain amount of knowledge about the events he covers. Dido's final invocation to the future vengeance of Hannibal is a case in point. All the way through Berlioz presumes that the story is familiar to everyone in the audience, that he is presenting material which forms part of everyone's heritage. It is for reasons like this, too, that the opera is episodic. *Les Troyens* is a series of individual scenes each dominated by a single idea of theme. It is not a tightly-knit drama with a clear psychological progression. Ceremony, moreover plays a large part in the action. The existence of an entire nation—or rather of two nations—is implied by the presence of the chorus in so many of these episodes. The larger dynastic questions are never allowed to stray very far from our attention. It is no wonder that Newman suggested the best preparation for a performance of *Les Troyens* was to read books two and four of the *Aeneid*.

But at this point doubts begin to intrude themselves. Two books out of twelve (even when the limitations of the stage are taken into account) are not very many. A great deal of Virgil's profoundest intentions are expressed elsewhere in the poem—for example, his concern with the nature of political power, a theme exemplified by the struggle, glimpsed nowhere in the opera, between Aeneas and Turnus. Berlioz attempts only a small part of the Virgilian panorama, in any case, and the results, though related to the epic, are nonetheless distinctly less cosmic in implication. In Berlioz our attention is drawn principally to the fate of individuals. What affected Berlioz most about the *Aeneid* as a young child was the despair

(Continued on Page 30)



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American Professional Stage Premiere

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opera by HECTOR BERLIOZ

conductor: JEAN PERISSON

production: LOUIS ERLO

designers: WOLFRAM SKALICKI
DAVIS L. WEST

The Capture of Troy

Cassandra REGINE CRESPIN

The Trojans in Carthage

Dido REGINE CRESPIN

Anna SONA CERVENA

Iopas DAVID THAW

Ascanius DOROTHY KREBILL

Pantheas CLIFFORD GRANT

Narbal ARA BERBERIAN

Aeneas JON VICKERS

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The ghost of Priam DAVID GIOSSO

The ghost of Chorebus CLIFFORD GRANT

The ghost of Cassandra CAROL KIRKPATRICK

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Corps de Ballet

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choreographer: ZACHARY SOLOV

costumes courtesy of the PARIS OPERA

The Capture of Troy:

Scene 1: Outside the walls of Troy

Scene 2: The temple of Vesta

INTERMISSION

The Trojans in Carthage:

Act I: Scene 1: A courtyard in Dido's palace

Scene 2: A terrace in Dido's palace

INTERMISSION

Interlude: The royal hunt and storm

Act II: Scene 1: The port of Carthage

Scene 2: An ante-chamber in the temple

Scene 3: The sacrificial altar

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SCENE II: Troy has fallen and Cassandra comes to the lamenting priestesses and women of Troy. She tells them that Aeneas has escaped with the remaining Trojans and the royal treasure and has gone to found a new Troy in Italy. Cassandra urges the women to kill themselves rather than be captured and enslaved by the Greeks. The Greek soldiers burst in and demand the whereabouts of the treasure, Cassandra stabs herself, and the others follow her example.

The Trojans In Carthage

ACT I, SCENE I: A festival is being held celebrating the seventh anniversary of the founding of Carthage. Queen Dido addresses her subjects encouraging them to continue their great work. She is then left alone with her sister Anna who urges her to remarry so that the new city will have a king. Dido, however, swears she will remain true to her dead husband whose ring she still wears. Iopas announces that a foreign fleet has arrived in the harbor, and its leaders have requested to see the Queen to ask for refuge. Dido welcomes the Trojan fugitives who are led by Pantheas and Ascanius, son of Aeneas. Narbal interrupts with the news that the city is threatened by invading Numidians. Aeneas, who has been disguised as a sailor, now reveals his identity, and, promising to help repel the invaders, sends his men to arm the Carthaginians.

SCENE II: Aeneas has returned triumphant and a fete is being held in his honor. Dido, who has become infatuated with the handsome victor, urges him to retell the story of the fall of Troy. As he does so, Ascanius playfully removes the ring from Dido's hand. After the festivities Dido and Aeneas are left alone. They recall the love stories of their heroic forebears and are drawn into each other's arms. United in love, Dido forgets her vow to remain faithful to her late husband. Hoping he will remain with her, she sees in Aeneas a new king for her city.

INTERLUDE: The Royal Hunt and Storm.

ACT II, SCENE I: As the Trojan fleet prepares to depart, Hylas, a young sailor, sings of his longing for home and his wish is echoed by the other sailors. Aeneas is torn between his love for Dido and his duty. Dido has tried in vain to persuade him to remain with her. The ghosts of Priam, Choremus, Cassandra and Hector appear, urging Aeneas to follow his destiny. He reluctantly boards the ship and gives the command to set sail.

SCENE II: Dido, deserted by Aeneas, swears vengeance and in her fury wishes she had burned his fleet. In her despair she vows to take her own life and bids her city a final farewell.

SCENE III: Beside the sacrificial altar in the Temple of Pluto, Dido foresees the day when Hannibal will avenge the shame brought upon her by Aeneas. Prophesying the triumph of Rome, she takes her life.

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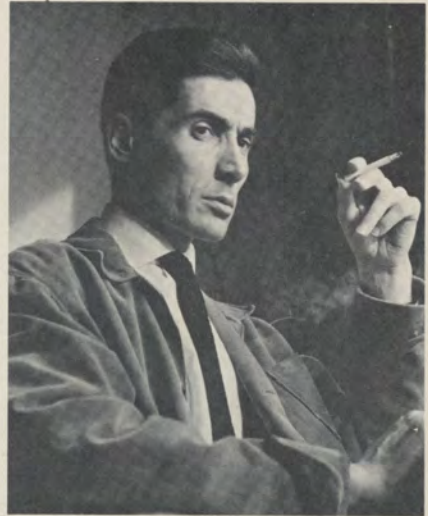


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Debut Artists in "Les Troyens"

JEAN PERISSON



One of the most promising of the younger generation of conductors, Perisson is presently with the Paris opera where he has conducted a number of works including a gala presentation of Gluck's "Iphigenie en Tauride" featuring Regine Crespin, with whom he is re-united tonight.

Perisson was born in 1924. He studied at the Paris Conservatoire and the Salzburg Mozarteum. His first permanent appointment was as conductor of the French Broadcasting Corporation in Strasburg. He then went to Nice where he served as head of both the opera and the Nice Philharmonic. There he led the French premieres of "Katerina Ismailova" and "Elegy for Young Lovers", the Wagner ring cycle, and standard Verdi, Puccini, and Strauss operas.

Guest engagements have taken the young maitre to the National orchestra of Brussels, the USSR state orchestra in Moscow, the Leningrad philharmonic, the Monte Carlo opera, Spain, Denmark, England, and all the important cities of France. Perisson will lead "Carmen" later this season in San Francisco.



LOUIS ERLO

A native of Lyon, Erlo showed a great inclination for science in his early studies and was preparing to enter the Ecole Centrale for engineering when he was called upon for military service.

Upon his release he became assistant stage manager for the Municipal opera of Lyons, and then worked his way up to stage manager, stage director, and general stage and technical manager for the entire house! He has directed a vast repertoire there, among others "Lohengrin", "Don Giovanni", "Marouf", and "Rigoletto". Following several earlier invitations which he was unable to accept, Erlo made his debut with the Paris opera in November of 1965. In 1959 Erlo had worked for the first time at the Teatro Colon in Buenos Aires and has returned there a number of times for "Samson et Dalila", "Carmen", "Orfeo", and "L'Enfant et le Sortilèges". He has also directed in Brussels, Lisbon, and Madrid.

A HUMAN EPIC (Continued from page 25)

of Dido, "thrice rising on her elbow, thrice falling back." It was the spectacle of the dying queen "seeking light from heaven and moaning as she found it" that made him break down with emotion.

When in 1855 Liszt's friend, the Princess Wittgenstein, urged Berlioz to carry out his dream of creating a Virgilian opera she did so in terms that were more human than epic: "Listen . . . If you are shirking the inevitable difficulties of the piece, if you are so weak as to be afraid to brave everything for Dido and Cassandra, never come to see me again, for I will not receive you." Not, be it noted, the fate of Troy or the

glory of Rome, but the tragedy of Cassandra and of Dido. It is also noteworthy that when Berlioz first broached the subject of *Les Troyens* to the Princess he referred to it as "a grand opera on the Shakespearean model." What Shakespeare meant to him is clear. For Berlioz Shakespeare was above all the poet of human passions, the glorifier of man's emotional nature. After seeing *Hamlet* and *Romeo and Juliet* for the first time he vowed never to attend another Shakespeare play for fear of being killed by his emotions. Thus Berlioz conceived his opera in terms of two great traditions, the classical and the romantic. Upon the Virgilian framework—the sym-

bolic national legend that deals with the interplay of great opposing forces—he imposed the more intimate pattern of human drama. Though the opera is dedicated to Virgil much of its spirit is what Berlioz took to be Shakespearean. The magnificent love duet that brings the first act to such a ravishing climax is actually set to words Berlioz found in the final scene of *The Merchant of Venice*. Berlioz's Aeneas, torn between the claims of love and duty, inevitably resolves the conflict by following his destiny to Italy. But the opera does not end with his heroic decision, it ends with the tragic figure of Dido dying for love of him.

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Thursday, September 29
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Special Guest: Dorothy Kirsten
Speaker: Dino Yannopoulos
Pianist: Philip Eisenberg

Tuesday, November 1
LES TROYENS (Berlioz)
Speaker and Guest Artist:
James Schwabacher
Pianist: Alden Gilchrist

Wednesday, November 16
THE MAKROPULOS CASE (Janacek)
Speaker: Dr. Walter Ducloux
Hotel Mark Hopkins,
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I PURITANI Bellini (in Italian)

Wednesday, October 5, 8:00 p.m.
MEMORIAL AUDITORIUM

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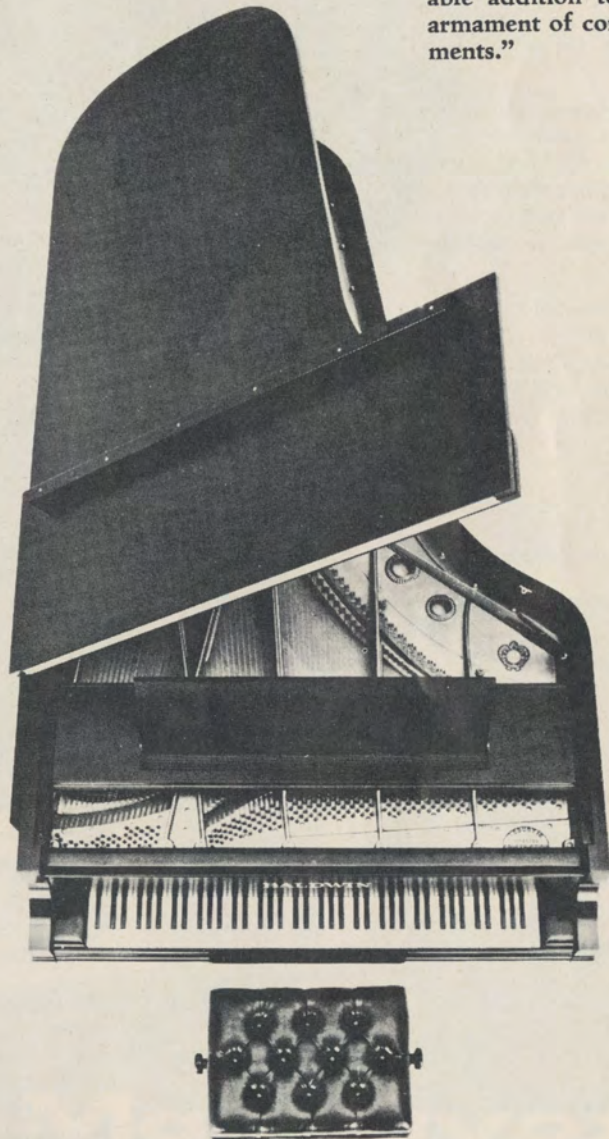
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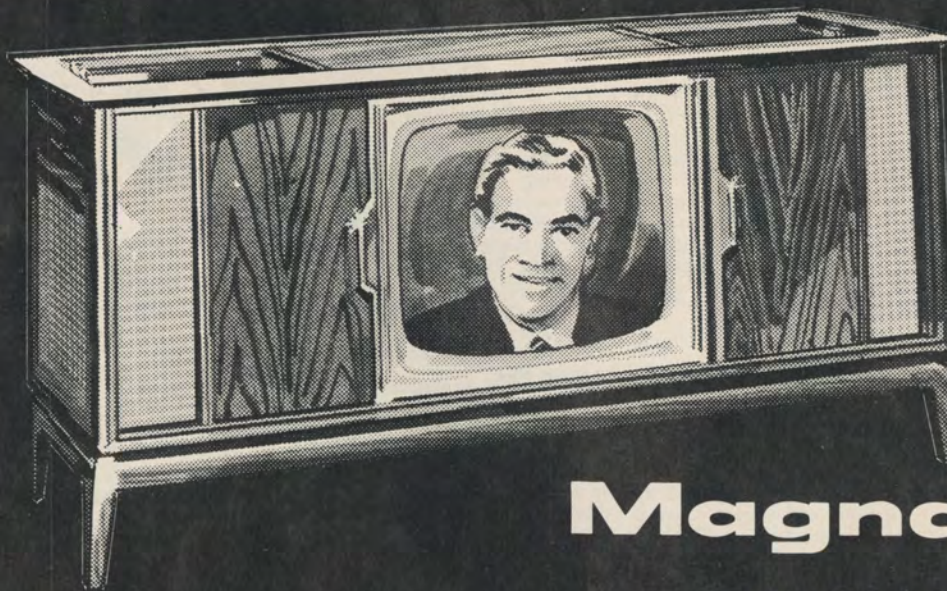
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Repertoire | 1966 Season

Tuesday evening, September 20, at 8:15 — opening night

I PURITANI (Bellini)

Sutherland, Cole; Kraus, Wolansky, Ghiuselev, Clements, Grant

CONDUCTOR: Bonyngé STAGE DIRECTOR: Ftusca CHOREOGRAPHER: Solov

Thursday evening, September 22, at 8:00 — first performance this season

DON CARLO (Verdi)

Watson, Horne, Stevenson, Curatilo; Vickers, Glossop, Tozzi, Ludgin, Berberian, Clements

CONDUCTOR: Molinari-Pradelli PRODUCTION: Yannopoulos DESIGNER: Nomikos

Friday evening, September 23, at 8:00

I PURITANI (Bellini)

Same cast as September 20

Saturday evening, September 24, at 8:00 — first performance this season

ELEKTRA (Strauss)

Shuard, Tarres, Resnik, Cole, Petersen, Wiench, Kirkpatrick, Curatilo, Stevenson, Davis, Corsale; Stewart, Cassilly,

Thaw, Berberian, Grant

CONDUCTOR: Stein PRODUCTION: Hager DESIGNER: Siercke

Tuesday evening, September 27, at 8:00

DON CARLO (Verdi)

Same cast as September 22

Thursday evening, September 29, at 8:00

I PURITANI (Bellini)

Same cast as September 20

Friday evening, September 30, at 9:00

ELEKTRA (Strauss)

Same cast as September 24

Saturday evening, October 1, at 8:00

DON CARLO (Verdi) — last performance this season

Same cast as September 22

Sunday afternoon, October 2, at 2:00

I PURITANI (Bellini)

Same cast as September 20

Tuesday evening, October 4, at 8:30 — first performance this season

L'AMORE DEI TRE RE (Montemezzi)

Kirsten, Cole, Stevenson, Kirkpatrick; Campora, Wolansky, Ghiuselev, Thaw, Clements

CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Yannopoulos

Thursday evening, October 6, at 8:00

ELEKTRA (Strauss) — last performance this season

Same cast as September 24

Friday evening, October 7, at 8:00

L'AMORE DEI TRE RE (Montemezzi)

Same cast as October 4

Saturday evening, October 8, at 8:00

I PURITANI (Bellini) — last performance this season

Same cast as September 20

Tuesday evening, October 11, at 8:00

BORIS GODUNOV (Mussorgsky) — first performance this season

Martin, Cervena, Cole, Krebill, Curatilo; Ludgin, Cassilly, Berberian, Vinay, Meredith, Fried, Thaw, Fazah, Manton, Grant, Clements, Giosso.

CONDUCTOR: Stein PRODUCTION: Yannopoulos CHOREOGRAPHER: Solov

Thursday evening, October 13, at 8:00

RIGOLETTA (Verdi) — first performance this season

Grist, Blackham, Petersen, Kirkpatrick, Graber; Glossop, Kraus, Kreppel, Grant, Clements, Fazah, Giosso, Harvey

CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Fattuggio CHOREOGRAPHER: Solov

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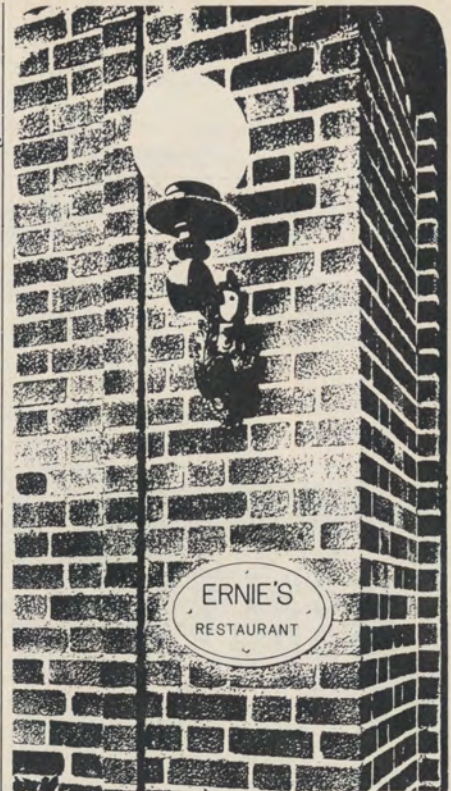
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Repertoire | 1966 Season

Friday evening, October 14, at 8:00

BORIS GODUNOV (Mussorgsky)
Same cast as October 11

Saturday evening, October 15, at 8:00

L'AMORE DEI TRE RE (Montemezzi) — *last performance this season*
Same cast as October 4

Sunday afternoon, October 16, at 2:00

RIGOLETTO (Verdi)
Same cast as October 13

Tuesday evening, October 18, at 8:00

TANNHÄUSER (Wagner) — *first performance this season*
Crespin, Martin, Christensen; Thomas, Stewart, Kreppel, Thaw, Berberian, Clements, Grant
CONDUCTOR: Stein PRODUCTION: Hager DESIGNERS: Skalicki, West CHOREOGRAPHER: Solov

Thursday evening, October 20, at 8:00

BORIS GODUNOV (Mussorgsky)
Same cast as October 11

Friday evening, October 21, at 8:00

RIGOLETTO (Verdi)
Same cast as October 13

Saturday evening, October 22, at 8:00

TANNHÄUSER (Wagner)
Same cast as October 18

Sunday afternoon, October 23, at 2:00

BORIS GODUNOV (Mussorgsky) — *last performance this season*
Same cast as October 11

Tuesday evening, October 25, at 8:30

MADAMA BUTTERFLY (Puccini) — *first performance this season*
Stratas, Krebill, Kirkpatrick; Garaventa, Ludgin, Fried, Davia, Fazah, Glover, Harvey
CONDUCTOR: Molinari-Pradelli PRODUCTION: Merrill DESIGNERS: Businger, West

Thursday evening, October 27, at 8:00

TANNHÄUSER (Wagner)
Same cast as October 18

Friday evening, October 28, at 8:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 25

Saturday evening, October 29, at 8:00

LE NOZZE DI FIGARO (Mozart) — *first performance this season*
Watson, Grist, Venora, Cervena, Curatilo, Christensen, Kirkpatrick; Evans, Stewart, Vinay, Thaw, Davia, Manton
CONDUCTOR: Horenstein PRODUCTION: Hager DESIGNERS: Bauer-Ecsy, Colangelo CHOREOGRAPHER: Solov

Sunday afternoon, October 30, at 2:00

TANNHÄUSER (Wagner) — *last performance this season*
Same cast as October 18

Tuesday evening, November 1, at 8:00

LE NOZZE DI FIGARO (Mozart)
Same cast as October 29

Thursday evening, November 3, at 8:00

MADAMA BUTTERFLY (Puccini)
Same cast as October 25

Friday evening, November 4, at 8:00

LES TROYENS (Berlioz) — *American professional stage premiere*
Crespin, Cervena, Krebill, Kirkpatrick; Vickers, Thaw, Clements, Berberian, Grant, Fazah, Giosso
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo DESIGNERS: Skalicki, West CHOREOGRAPHER: Solov

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Repertoire | 1966 Season

Saturday evening, November 5, at 8:00

RIGOLETTO (Verdi) — *last performance this season*

Venora, Martin, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey
CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Fattuggio CHOREOGRAPHER: Solov

Sunday afternoon, November 6, at 2:00

LE NOZZE DI FIGARO (Mozart)

Same cast as October 29

Tuesday evening, November 8, at 8:00

LES TROYENS (Berlioz)

Same cast as November 4

Thursday evening, November 10, at 8:00

LE NOZZE DI FIGARO (Mozart) — *last performance this season*

Same cast as October 29

Friday evening, November 11, at 8:30

FALSTAFF (Verdi)

Kabaivanska, Venora, Cervena, Martin; Vinay, Guarrera, Garaventa, Fried, Davia, Manton, Harvey
CONDUCTOR: Molinari-Pradelli PRODUCTION: Hager ASSISTANT: G. Hager

Saturday evening, November 12, at 8:00

LES TROYENS (Berlioz) — *last performance this season*

Same cast as November 4

Sunday afternoon, November 13, at 2:00

MADAMA BUTTERFLY (Puccini)

Kirsten, Martin, Kirkpatrick; Garaventa, Ludgin, Fried, Davia, Fazah, Glover, Harvey
CONDUCTOR: Molinari-Pradelli PRODUCTION: Merrill DESIGNERS: Businger, West

Tuesday evening, November 15, at 8:00

CARMEN (Bizet) — *first performance this season*

Bumbry, Todd, Christensen, Krebill; Vickers, Guarrera, Davia, Fazah, Manton, Fried
CONDUCTOR: Perisson STAGE DIRECTOR: Erlo DESIGNER: Bay CHOREOGRAPHER: Solov

Thursday evening, November 17, at 8:00

FALSTAFF (Verdi)

Same cast as November 11

Friday evening, November 18, at 8:00

CARMEN (Bizet)

Same cast as November 15

Saturday evening, November 19, at 8:00

THE MAKROPULOS CASE (Janacek) — *American premiere*

Collier, Todd, Curatilo, Kirkpatrick; Dempsey, Ludgin, Lishner, Thaw, Fried, Glover, Giosso
CONDUCTOR: Horenstein PRODUCTION: Hager DESIGNERS: Bauer-Ecsy, West

Sunday afternoon, November 20, at 2:00

FALSTAFF (Verdi) — *last performance this season*

Same cast as November 11

Tuesday evening, November 22, at 8:30

THE MAKROPULOS CASE (Janacek)

Same cast as November 19

Thursday evening, November 24, at 8:00

CARMEN (Bizet)

Same cast as November 15

Friday evening, November 25, at 8:00

THE MAKROPULOS CASE (Janacek) — *last performance this season*

Same cast as November 19

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Repertoire | 1966 Season

Saturday evening, November 26, at 8:00

MADAMA BUTTERFLY (Puccini) — *last performance this season*
Same cast as November 13

Sunday afternoon, November 27, at 2:00

CARMEN (Bizet) — *final performance of the season*
Same cast as November 15

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Opera Guild Student Matinees

RIGOLETTO (Verdi)

CONDUCTOR: Molinari-Pradelli STAGE DIRECTOR: Fattuggio CHOREOGRAPHER: Solov

Monday afternoon, October 31, at 1:30

Venora, Martin, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey

Monday afternoon, November 7, at 1:30

Christensen, Krebill, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey

Monday afternoon, November 21, at 1:30

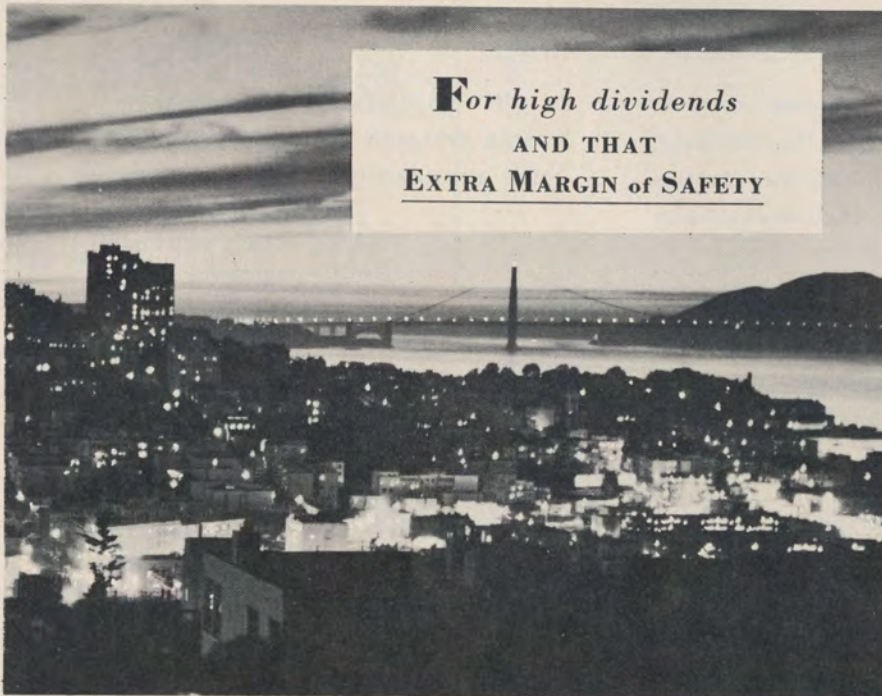
Christensen, Krebill, Petersen, Kirkpatrick, Graber; Ludgin, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey

Tuesday afternoon, November 22, at 1:30

Venora, Martin, Petersen, Kirkpatrick, Graber; Guarrera, Garaventa, Davia, Grant, Clements, Fazah, Giosso, Harvey



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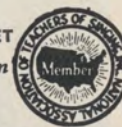
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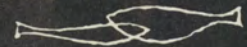
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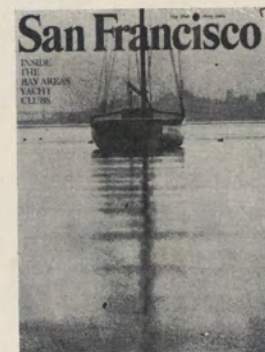
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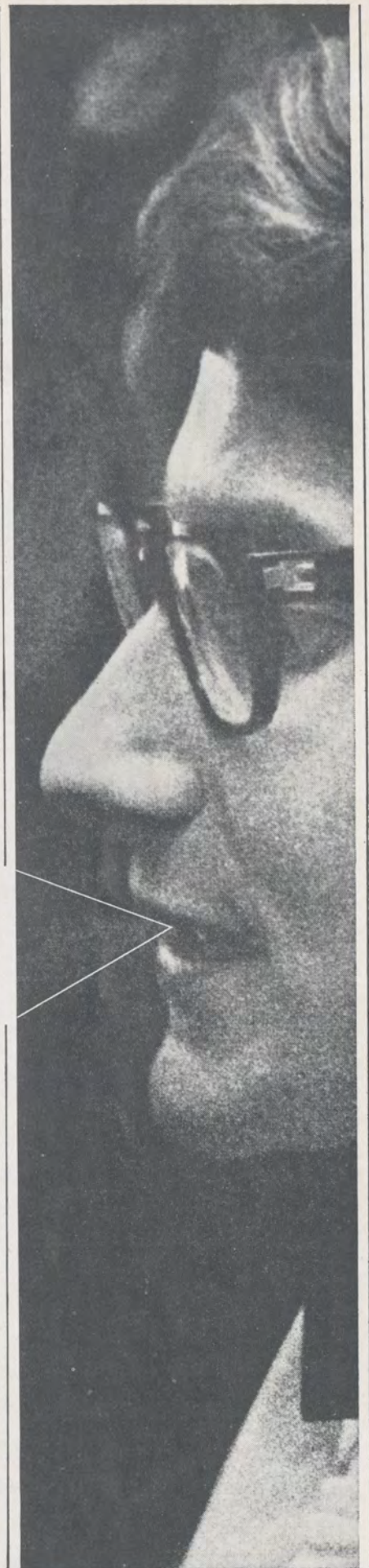
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