La Cenerentola
(Cinderella)

1969

Wednesday, November 5, 1969 8:00 PM
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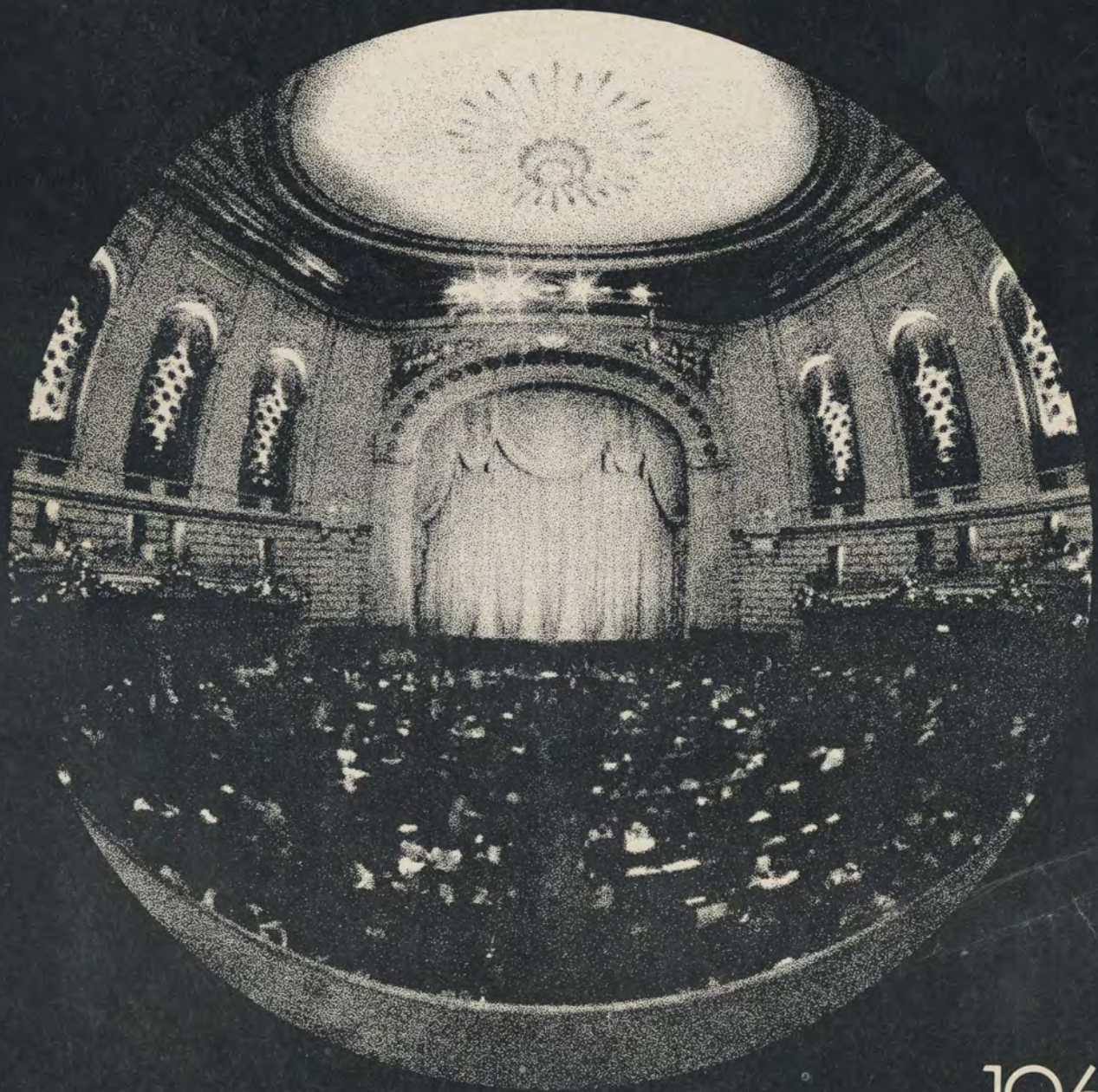

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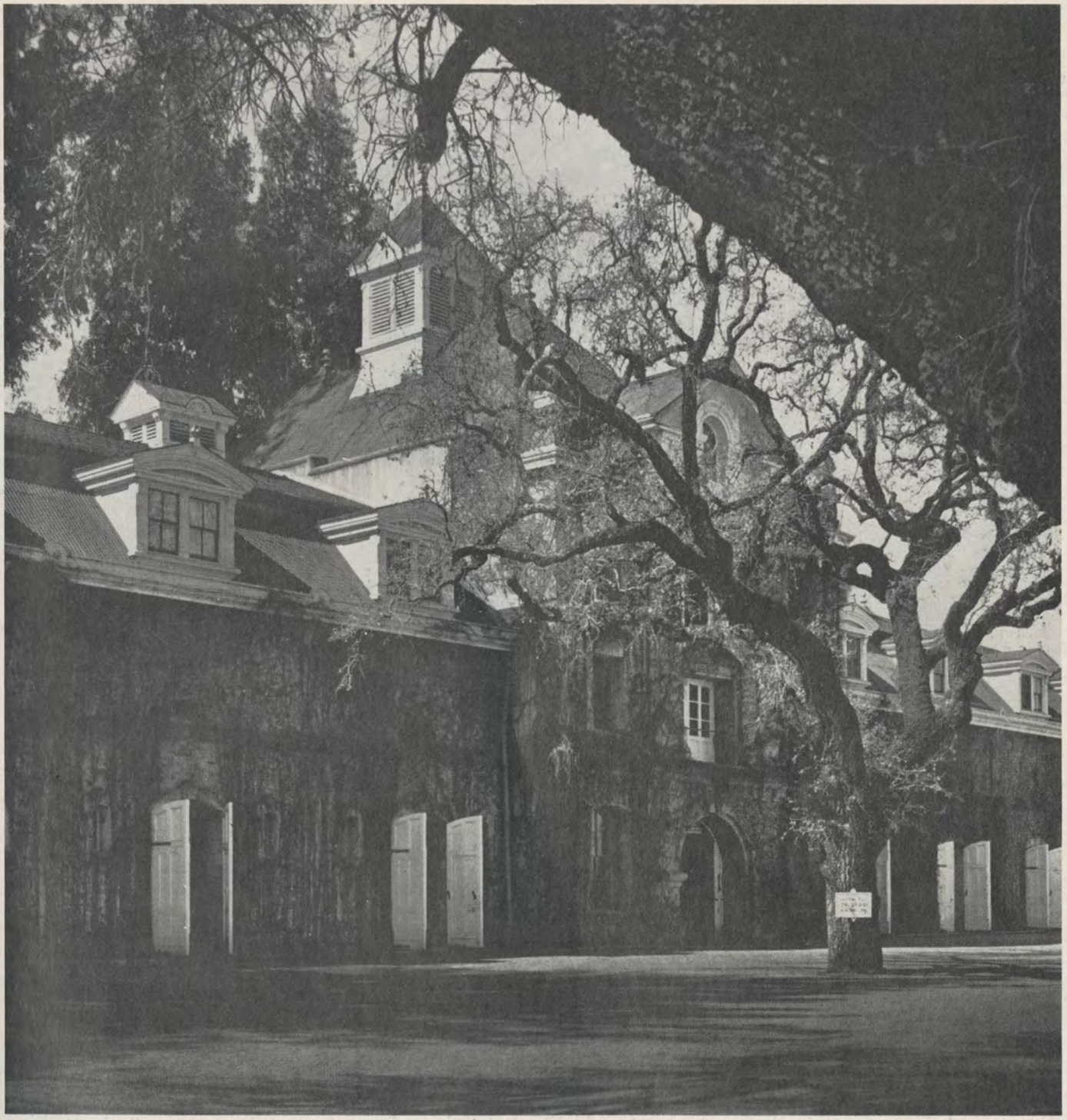

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PERFORMING ARTS

SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
NOVEMBER 1969 / VOL. 3, NO. 11

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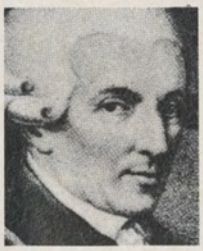

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FRANK MARCUS
IN CONVERSATION WITH J. C. TREWIN

Frank Marcus is a man of the theatre in more ways than one. In 1948, at age twenty, he founded London's International Theatre Group, which he subsequently served as actor, director and set designer. In 1950, he wrote his first play, *Minuet for Stuffed Birds*, which was followed by translations of works by Austrian and German playwrights and two more original works, *The Man Who Bought A Battlefield* and *The Formation Dancers*, prior to the staging of his *The Killing of Sister George* (1965), which made him an international celebrity. *Sister George* was followed by several original works for television.

Another play for the London stage, *Mrs. Mouse, Are You Within?*, was completed in 1968 — shortly before Mr. Marcus donned yet another hat, that of Drama Critic for London's *Sunday Telegraph*.

J. C. Trewin, an ever-welcome contributor to *Performing Arts*, is the former Literary Editor of the London *Observer* and a past President of the British Critics' Circle.

The following interview, exclusive to *Performing Arts*, took place in London earlier this year and was tape-recorded under the supervision of David Ming-Li Lowe.

Frank Marcus, left, and J. C. Trewin. Photo by David Ming-Li Lowe

J. C. TREWIN: Frank Marcus, I think you're one of the very few theatre critics today who combines playwriting with drama criticism. Do you find that it helps in week-by-week criticism to have a playwright's special understanding of technique?

FRANK MARCUS: It helps me in one respect: it makes it easier to apportion praise and blame, because of my technical knowledge of what goes on when one puts on a play. But the two activities don't overlap very much; they're really parallel. It is mainly a question of being able to guess with slightly more assurance whether something good in a play is due to a writer, or a director, or an actor.

JCT: My friend Horace Horsnell, of *The Observer*, used to say (he wrote a play occasionally) that in leaving the theatre, he would find himself preoccupied with small matters of technique, sometimes to the exclusion of more important considerations. Do you think all the time of the dramatist's technique?

FM: Not really, because when I sit down in the theatre, I am just a member of the audience, and I feel a quite primitive emotion — wondering what will happen when the curtain goes up, a sort of insane hope that I'm going to see the most marvelous thing ever. I really feel that when I lose that feeling, then I should stop writing criticism.

JCT: Do you feel that in some ways the old excitement of the theatre has been lost?

FM: Well, I haven't lost my sense of expectation so far, but I do see an awful lot of plays. I suppose I cover something like 150 different first nights a year. And it's quite possible, after a few years of this, that I might feel it's becoming a stale habit. And then, of course, I must stop writing criticism. The other problem is simply one of time and energy. Will criticism interfere too much with my own creative work? I think it might prevent me from doing the kind of occasional little plays I used to write for television. I don't think it's going to interfere with my full-length plays, because when I'm ready to write one of those, then I concentrate on that anyway.

JCT: How frequently did you go to the theatre before you became a full-time critic? *(continued on next page)*

"By making it into an explicit sexual scene between two women, the director (of the film) assured a great deal of sensational publicity and very good box office takings. But I'm afraid it's totally at the expense of the play."

FM: Possibly twice a week. That is, I'd go out about twice a week, but I might have gone to the cinema, which I've stopped doing altogether. Now, when I'm free, I just like to sit at home and even quite enjoy television, the luxury of watching something that I don't have to review and that I'm able to switch off if I don't like it. It's a marvelous feeling of freedom and release.

JCT: Do you find — returning to technique—that the lack of construction in the average modern play annoys you?

FM: It does sometimes. I feel that writers — especially in their early plays —tend to be very self-indulgent. I admire those craftsmen who are able to produce something which is not only interesting in itself, but has an overall shape.

JCT: All your plays have had this in some form, haven't they?

FM: I've tried to do that, yes. But then I think this has something to do with detachment. If you are bursting to write a monolog play because something is tormenting you and you've got to get it off your chest, you're far less likely to think of shape. But this possibly is also the reason why I write comedies. Detachment is absolutely essential in comedy writing.

JCT: You've concentrated always on comedy. You've not gone beyond it?

FM: It's a sort of natural thing. I seem to write comedies; but as soon as I say I write comedies we come up against this problem of definition. I would find it difficult to define comedy, except in Eric Bentley's sense as being the very last alternative to despair. I'm not sure now whether in fact an audience doesn't want an improbable, fantastic conclusion to a play — a sense of shape completed, and an improbable sense of things coming all right at the end. After all, theatre is not real life. Perhaps the sense of having something completed, which you don't have in real life, is the function of art and of the theatre. In *Mrs. Mouse, Are You Within?*, in the last scene, one of the characters comes on dressed up as Father Christmas. I wanted the audience to feel here, for one mad moment, that this was a *real* Father Christmas who would make everything all right. And then, of course, it turns out that it's only one of the characters dressed up. Yet for just a moment, I felt, wouldn't it be nice to have this character turn into the messenger who reprieves Macheath at the last moment, or the King's messenger at the end of *Tartuffe*, who forgives everybody and makes it come right?

JCT: I think I can understand that, and I'm sure an 18th century audience would have been with you all the way. I was thinking, too, of the coincidences at the end of Goldoni's *The Servant of Two Masters*. Would you ever go as far as that?

FM: I'd adore to go as far as that, because Molière and Goldoni are my very special heroes.

JCT: Are you working on that kind of play now?

FM: I'm not really working on a play at the moment, but I feel I might one day write a play which resolves itself in this way. It's something I want to try to do, because it occurs to me that to impose this kind of artificial conclusion can give an aesthetic satisfaction which is part of the most profound enjoyment of a work of art. But whether it's possible to do this in the modern context, I'm not sure. I mean, it does seem rather phony when you see a glib, rather superficial comedy being concluded with a happy ending which really doesn't convince anybody. Wouldn't it be more honest to impose a completely *artificial* happy ending, if one *must* have a happy ending? Like winking at the audience, and saying to them, "Well, look, you know and I know that this isn't real, but wouldn't it be nice if it were?"

JCT: I see your point. The average play just stops, doesn't it? One leaves the theatre never feeling that these people can carry any life beyond the stage.

FM: Also, you see, people used to get married at the end of a play; then Ibsen exploded that. What else is there, except somebody getting pregnant and saying, "I'm going to have a baby"; then one has this irrational hope that the baby might make everything all right. Beyond that, one can only have the feeling of things going on. It's interesting, in this connection, that a lot of people ask me about the end of *Sister George*. There was a lot of speculation as to what happened *after* the curtain came down. I was asked by some people whether the audience ought to feel that she rushes off and commits suicide. Good heavens, no! What will happen is that she'll play the Cow in the children's program, and play it well, because she's a professional. It means having gone down one rung on the ladder, and that her next girlfriend will be a little bit seedier and not quite as attractive or quite as young as Childie; and she'll drink just a little bit more gin, and her friends will become slightly more disheveled and slightly less desirable, but she'll go on. I was horrified when people thought that this was a tragic ending.

JCT: I was going to ask you how *Sister George* ended in the film version.

FM: In the original script I was sent— and of course, I didn't write the film script at all—Sister George goes back to the studios at night, where the village of Applecross is being erected, with the church and the cottages and the park, and she destroys it; she tears down the flats and the houses, which would have made quite a dramatic ending to a film. Robert Aldrich [the director] said to me that they tried to do it, but they found it wasn't the right ending; so in the end they've got her sitting there with her three "moos", as in the play. When they came to it they found they had to go back to the original ending, because that was the only logical one.

JCT: Very rare, indeed, that a film thinks of its original author in that way.

FM: I wouldn't like to go so far as to say they really thought of the original author of the play in other respects, but perhaps we needn't touch on that.

JCT: I should love to touch on it. Tell me about it.

FM: Well, I must admit that I never saw the play as a film; it never occurred to me that it would make a particularly good one. I'd lived with the play such a long time, I didn't want another year's work on it, so I turned down the offer of writing a screen play. In a sense, when I sold the film rights, I kissed the play good-bye, really ex-

pecting very little, just being confident I'd sold it to somebody of enormous professional competence. But I must say when I went to New York last December to see the film, I was very disappointed.

JCT: What went wrong?

FM: Well, I think it has lost all its subtlety, its comedy; and the lesbian angle, which was just an incidental passage in the play, has been magnified. One feels that the film has been made by somebody who's been shocked by the lesbian implication, instead of accepting it as just something that is there. So in a sense you have a very melodramatic, overdrawn quality; and the word "lesbian", which was never heard in my play, is uttered several times with a sort of violin accompaniment, and there are pauses for intakes of breath for the audience. . . . Strangely enough, in one scene, which has nothing to do with the original play, the spirit of the play *does* assert itself. This is the scene which they shot at an actual lesbians' club in Chelsea. The members appear as themselves. Now when Mr. Aldrich came to London to shoot this, he was amazed that all the members of this particular club — there must have been about 200 — were *longing* to participate in the film. So you have a scene in which there are a lot of normal — I use this word in the real sense — attractive, youngish women, who dance with each other and stroke each other's hair occasionally, who are neither freakish nor overdrawn nor repellent. They are behaving in a relaxed, natural way. You get the feeling of a charming party, in which everybody's really enjoying himself — or herself — one isn't sure which gender to use in this case. And this scene, oddly enough, has exactly the atmosphere of the play, because there's nothing freakish, though in other respects this atmosphere has been completely lost. There is, as you may know, this notorious lesbian scene which has been inserted gratuitously. This scene has become the talking point and has thoroughly unbalanced the film. It is an explicit scene between the lady from the BBC, Mrs. Mercy, and Childie, and *this* seems to me to be totally untrue to the spirit of the play. You see, in the play the character of the executive from the BBC was a woman who had nothing as natural as an overt physical relationship with anybody else. In her, one felt that all natural inclinations had been perverted into a power complex. That, in fact, she wanted a slave, not a lover. By making it into an explicit sexual scene between two women, the director assured a great deal of sensational publicity and very good box office takings. But I'm afraid it's totally at the expense of the play.

L. to r.: Eileen Atkins ("Childie"), Beryl Reid ("Sister George") and Margaret Courtenay (Madame Xenia) in the original London stage version of "The Killing of Sister George"

JCT: You'd had no inkling of this before you went to the New York showing?

FM: Well, I'd read about it. You see, I had been sent a script which seemed to be faithful to the play insofar as the dialogue was concerned. So my first reaction was one of pleasant surprise. In fact, I felt that if I'd written the screenplay, I wouldn't have been nearly as faithful to the original. I would have felt that every sentence had to be justified in terms of cinema, and I would probably have changed everything. I wrote a comment on this, of several pages, with some constructive criticism, and sent it to the producer, but I think it was totally ignored.

JCT: How many of your original London company were in the film of *Sister George?*

FM: Only Beryl Reid.

JCT: Not Eileen Atkins?

FM: No. They had Susannah York playing the part; and of course in a funny

In their Laurel and Hardy garb at the lesbians' club, Childie (Susannah York) and Sister George (Beryl Reid) greet Mercy Croft (Coral Browne) in the film version of "The Killing of Sister George"

way I really feel that Eileen Atkins was almost the core of the play as I had written it.

JCT: Have you always had a hand in the casting of your plays?

FM: Very rarely. And I'm not at all confident about my instinct in these matters. Beryl Reid and Eileen Atkins were cast by Michael Codron and Val May, the producer and director. I was so very worried about this; I'd never seen Eileen in anything, and when she came to the audition, because she had read the play quickly and thought it was vaguely lesbian, she came in a kind of sailor suit. And because the character was called Alice, she put an Alice band in her hair just in case. It made such an incongruous impression on me that I couldn't visualize her in the part at all. The others — the producer and director — who had seen her in other parts, thought she would be very good. I was equally worried about Beryl Reid. I only knew her as a music hall comedienne. An extremely good one.

JCT: You seem to be the only major British playwright who hasn't yet received any kind of label. One knows what Harold Pinter will do, or Arnold Wesker, or even John Arden. Do you feel that you could give yourself a label?

FM: I'd say I was a writer of comedies. But there are a lot of different things I'd like to do. I'd love to write a libretto — if that's the word — to a ballet; I'd like to write a children's play. I suppose there's no reason why I shouldn't one day write an historical play. These are all challenges which I haven't by any means decided against. I'd like to write a musical once.

JCT: I was going to say that I wish you'd write a musical, because so many of the librettos are completely juvenile.

FM: I've been offered many, but only when somebody else has already botched them up. Then they come to me and ask me if I want to try to rescue it. This is of no interest to me. A musical is an operation which has to be planned ahead with about five equally important participants working together. I think this is the way it's done in America, and this is probably the reason why the Americans are so much better at it. They get together the composer, lyricist, writer of the book, choreographer, director, stars sometimes, and scenic designer. There's a whole group of people evolving something between them. A planned campaign from the word go, and it might take them a year or even longer. In the end you have something homogeneous, which . . . I mean, most British musicals really *are* terrible, aren't they?

JCT: Do you find any other specific differences between the American theatre and the British theatre — the kinds of plays being done? Do you think that the off-Broadway play exists, or is that another label?

FM: No, I think it does exist. When


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HERSHEL SINAY

The London Evening Standard *drama award of 1965, presented to Frank Marcus for "Sister George"*

I was in New York two years ago, I suddenly discovered off-off-Broadway, and it really was a revelation. These were not isolated performances by experimental people; there seemed to be a real movement afoot, with an ideology inspired by Artaud and a sort of Lenin figure in Joseph Chaikin. And the Open Theatre . . . yes, there was something really exciting happening there. One got that enormously vital feeling. I came back to England and wrote about this for the *London Magazine,* and most people didn't believe me. To them American theatre simply meant "Broadway." I predicted then that it would find its way to England quite soon. It came more quickly than I expected. For example, *America Hurrah,* especially the last of the plays, the motel play, had absolutely shattered me in New York, and I think it was similarly effective in London. Our own experimental theatre so far has been very largely American-inspired, even American-directed.

JCT: Do you think all the right groups and the right directors have come over, or are there off-Broadway companies you especially want to see here?

FM: I'll tell you what the difficulty is. London is not New York, and I don't think we can simulate the kind of fervor which is absolutely genuine in New York. Just in the same way that, not being involved directly in that war, we can't really simulate the Viet Nam passion in England as you can in New York when you're likely to be drafted and sent there. And in the same way, with the racial problem — this is quite a different matter in New York, and I don't think one can simply flagellate oneself into indignation. If you do, then it looks false and overstated. I would like to see an indigenous British experimental theatre movement dealing with the problems, emotions and passions which are ours and not anybody else's. This, I don't think has yet happened; but it might, because the freedom of the American experimental theatre may infect people here. I believe there is very little genuine indignation in England; compared to other societies, we seem a very tolerant and reasonably balanced society. A lot of our indignation is manufactured.

JCT: If we really went off our heads occasionally, do you think that would be a good thing for the theatre?

FM: I don't know; you see, the best in English drama has usually been inner-directed. I think we have gone into ourselves, like Osborne and some of the Royal Court playwrights. And these are people who have faced their own predicaments with a great degree of honesty and passion and sometimes indignation. They're more angry with themselves, really, than with outside conditions.

JCT: And they continue to show it. They very seldom change their spheres of indignation, do they?

FM: Well, I must admit that I am fed up with the sort of typical hero descended from Jimmy Porter. When I go to a theatre nowadays and I'm confronted by a scruffy young man of about 28, who is compulsively loquacious, drinks a lot, is randy, completely self-centered, and somehow meant to be charming to the other characters in the play, I almost want to kill him. This is the type of person I wouldn't tolerate in real life. I find him so self-indulgent and manufactured, and by now totally irrelevant and untrue. I wish we could bury the descendants of Jimmy Porter, once and for all.

JCT: I should be with you at the murder and the interment.

FM: There's a whole school of actors now, and some very fine ones, who have never played anything except this kind of character. They are sort of prototypes. For example — you will be able to bear me out on this — the typical pre-war hero had also become obsolete and boring by the end of the 30s. Some sensitive young man who was usually slightly queer, had trouble with his mother, was upper middle class, usually an artist, and quite often

killed himself at the final curtain.

JCT: Yes, as in the usual play by, say, John Van Druten.

FM: There must be a contemporary hero type who could supersede the angry young man. The angry young man is now an angry *middle-aged* man and has become even more self-indulgent and boring.

JCT: Do you think that Osborne in his recent plays is perpetuating the angry middle-aged man?

FM: I always have mixed feelings about Osborne. I think he is an extraordinarily honest writer. He never shirks anything when he comes to examining himself. At the same time, though I quite often admire the result, I am bored by it. And I find his last two plays — which were performed last year — extremely tired.

JCT: *Hotel in Amsterdam* you found tired?

FM: I found it pretty middle-aged and tired. And the two things needn't necessarily go together. I responded, perhaps with exaggerated enthusiasm, to the sheer energy and imagination of *Hair*.

JCT: There are so many different points of view on *Hair*.

FM: Well, I enjoyed it for a lot of reasons. First, it seemed to me extremely exciting to watch. I enjoyed the music. More than anything else, I enjoyed the spirit that seemed to have infected the cast. I felt for once that, as a member of the audience, I was *wanted* by the cast — indeed, *loved* by them. And one is used to being affronted and antagonized; like when Peter Brook stares at one coldly from glassy eyes and makes one feel guilty because one isn't over in Viet Nam being killed. And when people come out and want to hit you and shout at you and hector you. It seems such a tremendous and welcome change to have people rushing off from the stage, who actually will physically embrace you. I haven't recovered from the shock yet. It certainly made a change, because, especially at the Aldwych Theatre of the Royal Shakespeare Company, one is so used to being made to feel that one should be guilty — that one *is* guilty — that one is complacent — that one has no business being affluent enough to pay for one's seats in the theatre.

JCT: I must confess that at *Hair* I felt my age; I felt guilty about it. I felt that they were all coming down from the stage saying, "You're 59 and you have no right to be there." And that got under my collar all evening.

(continued on p.16)

FM: You must have sat in the wrong seat, because they came down and said to one critic, "Were we all right?" and he fell for that, and gave them a rave notice. So I think if you'd sat there, in a front stall, and you had some nymphet throwing herself at you and putting confetti over you, you might have been won over.

JCT: I think you're right. It's a sad confession. I don't suppose that there will ever be another musical like *Hair*. This is just an outbreak, and we shall go back, presumably, to the normal kind of light musical explosion.

FM: It would be a pity if we did. . . . I must say, of the plays and musicals I saw on Broadway recently there wasn't very much that impressed me.

JCT: Anything that's likely to come to London?

FM: I should think that all the plays I saw are quite likely to come. The one I should *like* to come was a flop in New York — Joseph Heller's *We Bombed in New Haven*. It seems to me a very original and interesting play. It says something about war which I think is extremely stimulating. There are some good young actors in New York, you know, who've emerged in the last few years. Two years ago, I saw a young man named Dustin Hoffman in a play off-Broadway — it was the Henry Livings play, *Eh!* I thought he was absolutely superb and made friends with him and predicted some great things for him. There he is now, a great star! And Joel Grey, who played the Emcee in *Cabaret* a few years ago and was billed well under the title — well, he really gave one of the great creative performances I've seen in the theatre. And he's now a star. I think there's much more willingness in New York to advance people and give them chances, people who've done well in rather humble circumstances. Off-Broadway directors who've done well are quite often given some big musicals to direct. Young talent is certainly appreciated far more in New York than in London.

JCT: Apart from off-Broadway, do you feel that the acting means more than the play at the moment? Is it an actor's theatre in America?

FM: It is to some extent. Perhaps they're more naturally extroverts over there. English actors — certainly the actors of the past — used to excel in subtle underplaying, rather than a very physical kind of expression. The best of English physical expressiveness is to be found in ballet, the most controlled

Robert Aldrich, director of the film version of "Sister George"

and disciplined of arts. I think there's always been this feeling of discipline, of control, detachment, and that's perhaps why the English have played comedy so well. We simply haven't got the physical tradition of Italy or France or America.

JCT: Who are the American playwrights of the future? Over here we've always heard, over and over again, Arthur Miller, Tennessee Williams, Arthur Miller, and it's time I think that we heard some other names. We don't, do we? Except for Albee, perhaps, and Neil Simon.

FM: I think that the new men would be closely connected with the off-off-Broadway theatre — writers like Jean-Claude Van Itallie, who wrote *America Hurrah,* Paul Foster, Rosalyn Drexler, Sam Shepard or any of the other young people working in that setting. It seems to me that the real vitality of the contemporary American theatre will come from there.

JCT: Do you think that there'll always be an exchange between the British and American theatres, or will a time come when one — the American theatre, I imagine — outgrows the other and we're left behind?

FM: I think America's really the most exciting place artistically. The important thing is that we should not blindly copy what they do. I mean, we share the same language, superficially, but fundamentally there's quite a difference in our cultures. I see the American theatre as providing enormous stimulus and sparking off ideas. But, ultimately, our originality and our specifically indigenous English kind of theatre has to assert itself or we will be left behind. □

CRITICAL WORDS

I find that when I dislike what I see on the stage then I can be vastly amusing, but when I write about something I like, I find I am appallingly dull. — MAX BEERBOHM

If I had my life to live over, I would do the exact same things I've done, with the possible exception of seeing The Magus. — WOODY ALLEN

Talent is like a faucet; while it is open, one must write. Inspiration is a farce that poets have invented to give themselves importance. — JEAN ANOUILH

The whole world is about three drinks behind. — HUMPHREY BOGART

I know that my works are a credit to this nation, and I dare say they will endure longer than the McCarran Act . . . I have made more friends for American culture than the State Department. Certainly I have made fewer enemies, but that isn't very difficult.
— ARTHUR MILLER *(on being refused a passport in 1954)*

I only auditioned once in my life and it was ghastly. I broke off my engagement. — TALLULAH BANKHEAD

They're fancy talkers about themselves, writers. If I had to give young writers advice, I would say don't listen to writers talking about writing or themselves. — LILLIAN HELLMAN

It's confusing. I've had so many wives and so many children I don't know which house to go to first on Christmas. — MICKEY ROONEY

I'm always nice to stagehands; they can murder an actor.
— JOHN BARRYMORE

I came into television because the theatre was just paying the bus fares.
— PATRICK McGOOHAN

In a few years time I'd like to play Lear, when I've put on a bit more weight. Elizabeth says she'll give me some of hers. — RICHARD BURTON

Actors should be overheard, not listened to, and the audience is fifty percent of the performance.
— SHIRLEY BOOTH

Actors are people who don't know who they are, so they wait for some playwright to write them a personality.
— EVAN HUNTER

After my screen test, the director clapped his hands gleefully and yelled: "She can't talk! She can't act! She's sensational!" — AVA GARDNER

It's always a mistake for a reviewer to state flatly that something or other represents the lowest point in his theatregoing experience, because he can't know what horrors the immediate future holds for him.
— RICHARD WATTS, JR.

If it weren't for audiences, the drama would be miles ahead of where it is now. — ROBERT BENCHLEY


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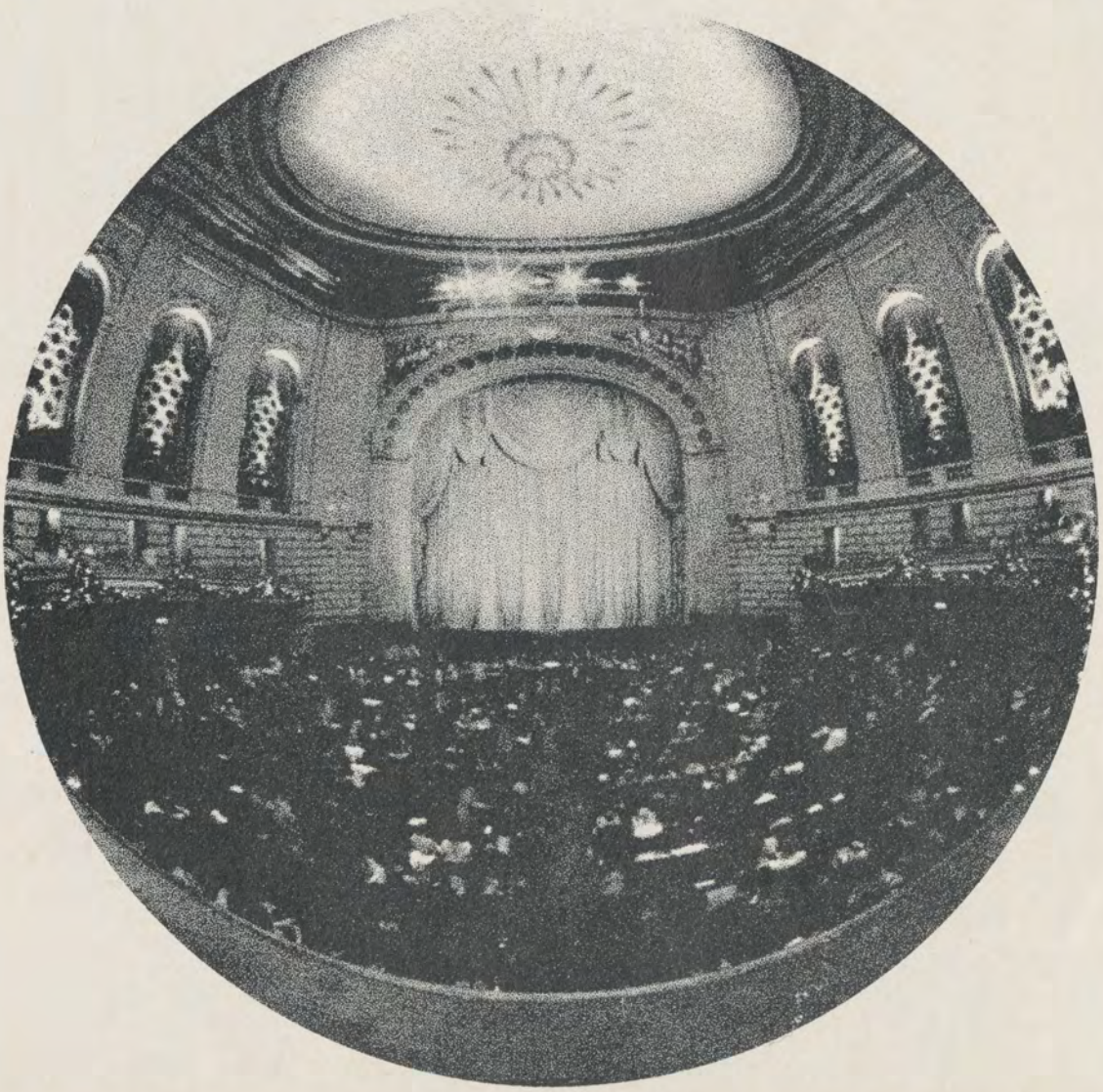
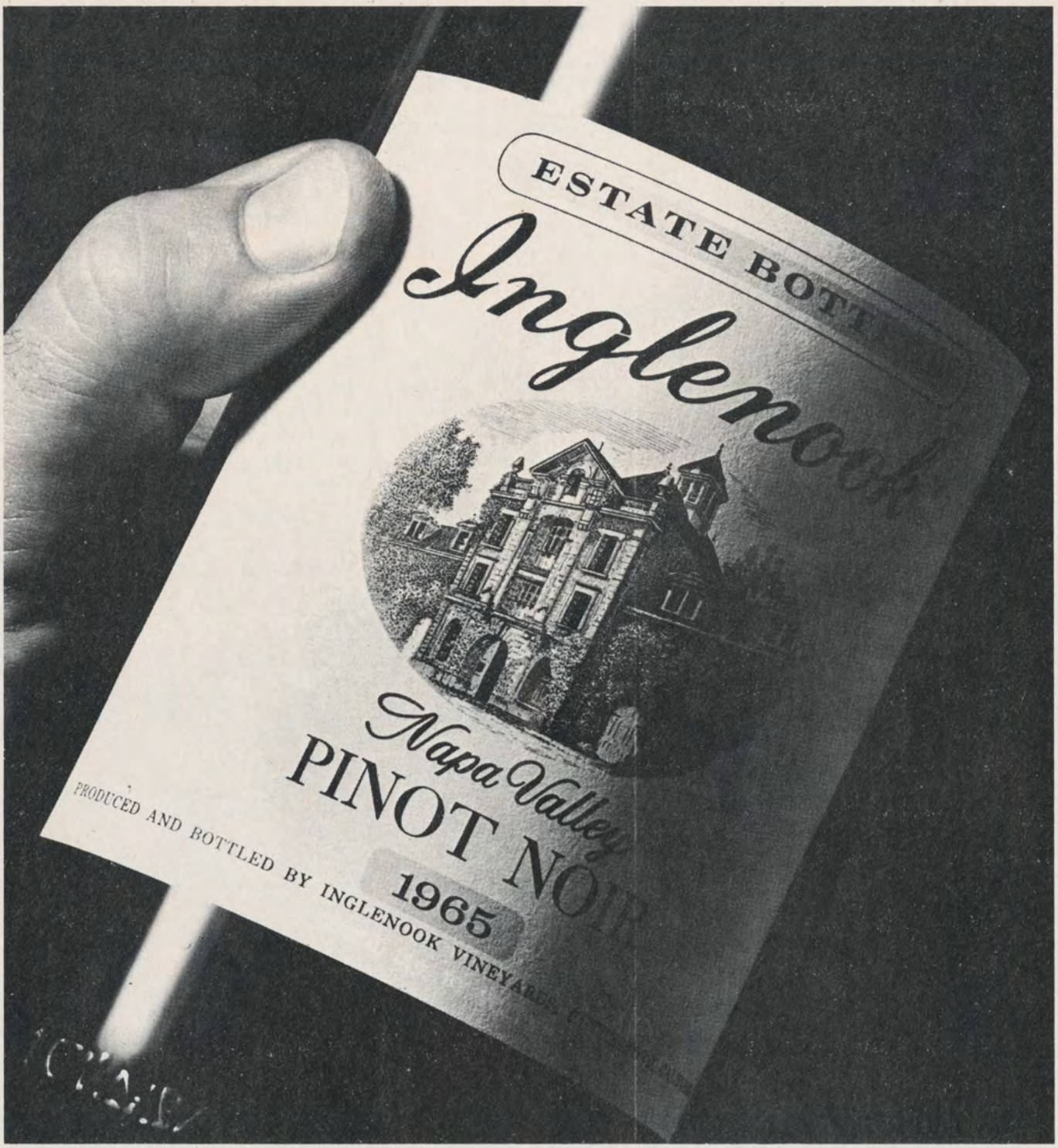
Sept. 16 - November 30, 1969
WAR MEMORIAL OPERA HOUSE

BEETHOVEN	Fidelio
DEBUSSY	Pelléas et Mélisande
DONIZETTI	L'Elisir d'Amore
JANÁČEK	Jenufa
MOZART	The Magic Flute
PUCCINI	La Bohème
ROSSINI	La Cenerentola
STRAUSS	Ariadne auf Naxos
VERDI	Aida
VERDI	La Forza del Destino
VERDI	La Traviata
WAGNER	Götterdämmerung





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SAN FRANCISCO
OPERA

Company/1969

Conductors	Anton Coppola*, Sixten Ehrling*, Bohumil Gregor**, Charles Mackerras*, Giuseppe Patané, Jean Perisson, Gunther Schuller, Otmar Suitner**
Chorus Director	Aldo Danieli
Associate Chorus Director	Stefan Minde
Musical Supervisor	Otto Guth
Assistant for Artists	Philip Eisenberg
Musical Staff	Gianfranco Cauzzi**, Bruce Cohen*, Terry Lusk, Charles Perlee, Michelangelo Veltri**
Boys Chorus Director	Madi Bacon
Librarian	Judith Mosher*
Stage Directors	Anthony Besch*, August Everding**, Matthew Farruggio, Ghita Hager, Paul Hager, Lotfi Mansouri, Jean-Pierre Ponnelle**
Company Coordinator	Matthew Farruggio
Assistant Stage Director	Fabrizio Melano
Assistant Stage Managers	Virginia Irwin, Jacques Karpo
Choreographer	Nelle Fisher*
Productions Designed by	Leni Bauer-Ecsy, Toni Businger, Thomas L. Colangelo Jr., Robert Darling, George Jenkins, Jean-Pierre Ponnelle, Wolfram Skalicki, Davis L. West
Costumers	Goldstein & Company
Wardrobe Department	Craig Hampton, Patricia Bibbins, Laurence Vincent
Wig and Makeup Department	Richard Stead, Robert Brophy, Laurence Cannon, Lilli Rogers, Rex Rogers, Don Le Page, Charles Mullen, Leslie Sherman
Rehearsal Department	Richard Perry*, Dina Smith*, Susannah Susman
Super Department	Madeline Chase
Production Coordinator	John Priest
Scenic Construction	Pierre Cayard
Scenic Artist	Davis L. West
Master Carpenter	Michael Kane
Master Electrician	George Pantages
Master of Properties	Ivan Van Perre
Technical Assistant	Anthony Straiges

TECHNICAL STAFF FOR WAR MEMORIAL OPERA HOUSE

Master Carpenter	Thomas Salyer
Master Electrician	Rod McLeod
Master of Properties	Perrie Dodson

*San Francisco Opera debut

**American debut

Artists/1969

Lucine Amara
Sylvia Anderson
Teresa Berganza
Colette Boky*
Sona Cervena
Irene Dalis
Cristina Deutekom*
Ludmila Dvorakova*
Reri Grist
Gwyneth Jones*
Dorothy Kirsten
Margarita Lilova
Sheila Marks
Janis Martin
Shigemi Matsumoto
Ljiljana Molnar-Talajic**
Margot Moser*
Sheila Nadler
Donna Petersen
Jeannette Pilou
Margaret Price**
Amy Shuard
Susanne Stull*
Nancy Tatum*
Margery Tede
Felicia Weathers
Ara Berberian
Carlo Bergonzi*
Heinz Blankenburg
Franco Bonisolli*
Pietro Bottazzo
Sesto Bruscantini
Stuart Burrows
Renato Capecchi
Guy Chauvet
Richard J. Clark
Elfego Esparza
Geraint Evans
James Farrar*
Howard Fried
Alan Gilbert*
Clifford Grant
Henri Gui**
Colin Harvey
Edward Herrnkind*
James King*
Peter Lagger**
Raymond Manton
Walter Matthes
Franz Mazura
Allan Monk
Paolo Montarsolo*
Raymond Nilsson
Timothy Nolen
Norman Paige*
Luciano Pavarotti
Glade Peterson
Frantz Petri**
Ludovic Spiess
Evan Thomas*
Jess Thomas
Giorgio Tozzi
Ragnar Ulfung
Jon Vickers
David Ward
Ingvar Wixell

roster subject to revision

SAN FRANCISCO OPERA

Chorus

Arlene Adams	Lola Simi	Eugene Lawrence*
Kathy Anderson	Sharon Talbot	Edward Lovasich
Doris Baltzo	Carolyn Wilson	Kenneth MacLaren
Josephine Barbano	Sally Winnington	Sebastian Martorano
Mary Jane Bick*	Arlene Woodburn	Douglas Mayock
Dorothy Bogart	Garifalia Zeissig	Thomas McEachern
Walda Bradley		Henry Metlenko
Norma Bruzzone		Victor Metlenko
Louise Corsale		Thomas Miller
Peggy Covington		Pierce Murphy
Carol Denyer	Winther Andersen*	Eugene Naham
Giovanna DiTano	William Bond	Carl Noelke
Beverly Finn	Jan Budzinski	Charles Pascoe
Elizabeth Fiorini	Joseph Ciampi	Edgar F. Pepka
Ann Graber	Harry Clark	William Petersen
Walda Hasselberg	Melville Clarke	David Robinson
Louise Hill	Angelo Colbasso	Al Rodwell
Ann Lagier	Harry DeLange	Robert Romanovsky
Jeannine Liagre	Robert Eggert	Karl Saarni
Katherine Metlenko	Stan Gentry	Allen Schmidling
Pepi Nenova	John L. Glenister	John Segale
Sheila Newcombe	Valdis Gudrais	Conrad Sorenson
Luana Noble	Colin Harvey*	James Stith
Neysa Null	Alva Henderson	Richard Styles
Pauline Pappas	Marvin Hilty	Francis Szymkun
Ramona Pico	John Hudnall	John Talbot
Carol Pritchett	Rudy Jungberg	James Tarantino
Celia Sanders	Otto Kausch	William Tredway
Dolores San Miguel	Conrad Knipfel	Jesse Washington

Boys Chorus

Brooke Aird*	Gregory Formes	Christopher Nowak
Steven A. Anderson	Clifford Hirsch	Jeremy Renton
Bradford Brennan	Paul Hunt*	Ted Schoenfeld
Scott Brookie	Gary Johnson	Lindsay Spiller
Robert Calvert	Leonard Kalm*	Scott Spiller
Mark Englund	Brian Knapp	Vahan Toolajian
Linus Eukel	Gary Levy*	Henry Wong
	Stuart Misfeldt	

Ballet

Mela Fleming	Allyson Segeler	Allen Barker
Wendy Holt	Susan Williams	Don Douthit
Carolyn Houser		Don Eryck
Ellen Kogan		William Johnson
Judanna Lynn		David Ramos
Gigi Nachtsheim	Philip Arrona	Edward Rumberger
Leila Parello	Bruce Bain	Robert Sullivan

Auxiliary Ballet

Suzanne Duckworth	Carmela Sanders	John MacDonald
Phoebe Meyers	Catherine Sim	Charles Perrier
Betty Ann Rapine		Paul Ricci
Alanna Reed	Steffon Coviello	Robert D. Sullivan
	Jonathon Hugger	Geoffrey Thomas

*Also appearing in solo roles

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SAN FRANCISCO
OPERA

Orchestra

1st violins

Stuart Canin
Concertmaster
Zaven Melikian
Ferdinand F. Claudio
Ervin Mautner
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
John Wittenberg
Lennard Petersen
Ernest Michaelian
Harry Moulin
Cicely Edmunds

2nd violins

Felix Khuner
Principal
George Nagata
Zelik Kaufman
Herbert Holtman
Rose Kovats
Anne Crowden
Frederick Koegel
Gail Denny
Reina Schivo

violas

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Hubert Sorenson
David Smiley

cellos

Robert Sayre
Principal
Rolf Storseth
Mary Claudio
Catherine Mezirka
Tadeusz Kadzielawa
Helen Stross

basses

Philip Karp
Principal
Charles Siani
Carl Modell
Donald Prell
Michael Burr

flutes

Walter Subke
Principal
Lloyd Gowen
Gary Gray

piccolo

Lloyd Gowen

oboes

James Matheson
Principal
Raymond Duste
Eleanor Biondi

english horn

Raymond Duste

clarinets

Philip Fath
Principal
Frealon N. Bibbins
Donald Carroll

bass clarinets

Frealon N. Bibbins
Donald Carroll

bassoons

Walter Green
Principal
Marilyn Mayor
Robin Elliott

contrabassoon

Robin Elliott

horns

Herman Dorfman
William Sabatini
Principals
James Callahan
Ralph Hotz
Jeremy Merrill

trumpets

Donald Reinberg
Principal
Edward Haug
Chris Bogios

trombones

John E. Meredith
Principal
Willard Spencer
John Bischof

tuba

Wesley Jacobs

timpani

Roland Kohloff

percussion

Lloyd Davis
Peggy Cunningham Luchesi

harp

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OUR ANSWER TO THE TERRYCLOTH BEACHROBE

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REPERTOIRE/1969 SEASON

Opening Night
Tuesday, September 16, 8:30
LA TRAVIATA (VERDI)
Pilou, Cervena, Nadler / Bonisolli, Wixell, Esparza, Paige, Gilbert, Clark, Nilsson, Andersen / corps de ballet
Conductor: Patané
Production: Everding
Designer: Businger, West
Choreographer: Fisher

Wednesday, September 17, 8:00
ARIADNE AUF NAXOS (STRAUSS)
Dvorakova, Grist, Martin, Marks, Nadler, Matsumoto / J. Thomas, Monk, Matthes, Blankenburg, Paige, Manton, Esparza, Nolen, Gilbert
Conductor: Schuller
Stage Director: G. Hager
Designer: Jenkins

Friday, September 19, 8:00
LA TRAVIATA (VERDI)
Same cast as September 16

Saturday, September 20, 8:00
LA BOHEME (PUCCINI)
Kirsten, Boky / Pavarotti, Bruscantini Blankenburg, Berberian, Esparza, Gilbert Nilsson, Lawrence, Harvey
Conductor: Coppola
Stage Director: Farruggio
Designer: Jenkins

Sunday, September 21, 2:00
ARIADNE AUF NAXOS (STRAUSS)
Same cast as September 17 except King instead of J. Thomas

Tuesday, September 23, 8:30
LA BOHEME (PUCCINI)
Same cast as September 20

Wednesday, September 24, 8:00
LA TRAVIATA (VERDI)
Same cast as September 16

Friday, September 26, 8:30
ARIADNE AUF NAXOS (STRAUSS)
Last performance this season
Same cast as September 17 except Boky instead of Grist

Saturday, September 27, 8:00
FIDELIO (BEETHOVEN)
Jones, Marks / King, E. Thomas, Mazura, Lagger, Berberian, Nilsson, Clark
Conductor: Ehrling
Production: P. Hager
Designer: Skalicki, West

Sunday, September 28, 2:00
LA TRAVIATA (VERDI)
Same cast as September 16

Tuesday, September 30, 8:30
FIDELIO (BEETHOVEN)
Same cast as September 27

Wednesday, October 1, 8:00
LA BOHEME (PUCCINI)
Same cast as September 20 except Moser instead of Boky and Wixell and Monk instead of Bruscantini and Blankenburg

Friday, October 3, 8:00
FIDELIO (Beethoven)
Same cast as September 27

Saturday, October 4, 8:00
LA TRAVIATA (VERDI)
Last performance this season
Same cast as September 16

Tuesday, October 7, 8:30
L'ELISIR D'AMORE (DONIZETTI)
Grist, Matsumoto / Pavarotti, Wixell, Bruscantini
Conductor: Patané
Production: Mansouri
Designer: Darling

Wednesday, October 8, 8:00
FIDELIO (BEETHOVEN)
Last performance of the season
Same cast as September 27

Friday, October 10, 8:00
L'ELISIR D'AMORE (DONIZETTI)
Same cast as October 7

Saturday, October 11, 7:00
GÖTTERDÄMMERUNG (WAGNER)
Shuard, Martin, Lilova, Anderson, Nadler, Cervena, Marks / J. Thomas, Mazura, Lagger, Esparza
Conductor: Suitner
Production: P. Hager
Designer: Skalicki, West

Sunday, October 12, 2:00
LA BOHEME (PUCCINI)
Same cast as September 20 except Moser instead of Boky and Wixell and Monk instead of Bruscantini and Blankenburg

Tuesday, October 14, 7:00
GÖTTERDÄMMERUNG (WAGNER)
Same cast as October 11

Wednesday, October 15, 8:00
L'ELISIR D'AMORE (DONIZETTI)
Same cast as October 7

Friday, October 17, 7:00
GÖTTERDÄMMERUNG (WAGNER)
Same cast as October 11

Saturday, October 18, 8:00
AIDA (VERDI)
Jones, Lilova, Marks / Chauvet, Farrar, Berberian, Grant, Nilsson / corps de ballet
Conductor: Perisson
Production: Besch
Designer: Skalicki, West
Choreographer: Fisher

Sunday, October 19, 2:00
L'ELISIR D'AMORE (DONIZETTI)
Last performance this season
Same cast as October 7,

Tuesday, October 21, 8:00
AIDA (VERDI)
Same cast as October 18

(Continued on page 31)

Voyeurs! Attention!

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REPERTOIRE/1969 SEASON

Wednesday, October 22, 8:00
THE MAGIC FLUTE (MOZART)
Price, Deutekom, Matsumoto, Marks, Anderson, Nadler / Burrows, Evans, Ward, Ulfung, Mazura, Nilsson, Monk, Herrnkind, Grant, Levy, Aird, Hunt
Conductor: Mackerras
Production: P. Hager
Designer: Businger, West

Friday, October 24, 8:00
AIDA (VERDI)
Same cast as October 18

Saturday, October 25, 8:00
THE MAGIC FLUTE (MOZART)
Same cast as October 22

Sunday, October 26, 1:30
GOTTERDAMMERUNG (WAGNER)
Last performance this season
Same cast as October 11

Tuesday, October 28, 8:00
THE MAGIC FLUTE (MOZART)
Same cast as October 22

Wednesday, October 29, 8:00
AIDA (VERDI)
Same cast as October 18

Friday, October 31, 8:00
THE MAGIC FLUTE (MOZART
Last Opera House performance this season
Same cast as October 22 except Lagger instead of Ward

Saturday, November 1, 8:00
LA FORZA DEL DESTINO (VERDI)
Tatum, Anderson, Nadler / Bergonzi, Wixell, Tozzi, Capecchi, Berberian, Fried, Grant, Clark
Conductor: Patané
Production: P. Hager
Designer: Bauer-Ecsy, Colangelo

Tuesday, November 4, 8:00
LA FORZA DEL DESTINO (VERDI)
Same cast as November 1

Wednesday, November 5, 8:00
LA CENERENTOLA (ROSSINI)
Berganza, Marks, Cervena / Bottazzo, Capecchi, Montarsolo, Grant
Conductor: Mackerras
Production: Ponnelle
Designer: Ponnelle, West

Friday, November 7, 8:00
LA FORZA DEL DESTINO (VERDI)
Same cast as November 1

Saturday, November 8, 8:00
LA CENERENTOLA (ROSSINI)
Same cast as November 5

Sunday, November 9, 2:00
LA FORZA DEL DESTINO (VERDI)
Same cast as November 1

Tuesday, November 11, 8:30
LA CENERENTOLA (ROSSINI)
Same cast as November 5

Wednesday, November 12, 8:00
LA FORZA DEL DESTINO (VERDI)
Last performance this season
Same cast as November 1

Friday, November 14, 8:00
PELLEAS ET MELISANDE (DEBUSSY)
Pilou, Lilova, Moser / Gui, Petri, Tozzi, Clark, Monk
Conductor: Perisson
Production: P. Hager
Designer: Skalicki, West

Saturday, November 15, 8:00
LA BOHEME (PUCCINI)
Amara, Moser / Spiess, Farrar, Monk, Berberian, Esparza, Gilbert, Nilsson, Lawrence, Harvey
Conductor: Perisson
Stage Director: Farruggio
Designer: Jenkins

Sunday, November 16, 2:00
LA CENERENTOLA (ROSSINI)
Last performance this season
Same cast as November 5

Tuesday, November 18, 8:30
PELLEAS ET MELISANDE (DEBUSSY)
Same cast as November 14

Friday, November 21, 8:00
JENUFA (JANÁČEK)
Weathers, Dalis, Cervena, Marks, Petersen, Matsumoto, Stull, Tede, Bick / Peterson, Ulfung, Berberian, Grant
Conductor: Gregor
Production: P. Hager
Designer: Bauer-Ecsy, West
Choreographer: Fisher

Saturday, November 22, 8:00
PELLEAS ET MELISANDE (DEBUSSY)
Last performance this season
Same cast as November 14

Tuesday, November 25, 8:30
JENUFA (JANÁČEK)
Same cast as November 21

Wednesday, November 26, 8:00
AIDA (VERDI)
Same cast as October 18 except Molnar-Talajic and Vickers instead of Jones and Chauvet

Friday, November 28, 8:00
LA BOHEME (PUCCINI)
Last performance this season
Same cast as November 15 except Kirsten instead of Amara

Saturday, November 29, 8:00
JENUFA (JANÁČEK)
Last performance this season
Same cast as November 21

Sunday, November 30, 2:00
AIDA (VERDI)
Final performance of the season
Same cast as October 18 except Molnar-Talajic and Spiess instead of Jones and Chauvet

This boy grew up to be
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"Nilsson? Oh yeah, he's the guy who plays the rinky-tink college bar stuff on the piano."

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WESTERN OPERA THEATER

Western Opera Theater (affectionately known around the Opera House as WOT) was created with the assistance of the National Endowment for the Arts as a regional company to take professional operatic productions to areas where opera would otherwise never be seen. With continuing grants from the National Endowment and further help from the California Arts Commission and several private foundations, WOT has now played in nearly 100 communities, large and small, in all parts of California, Arizona, Nevada and Oregon.

Western Opera Theater gives professional young American singers, directors and designers a unique opportunity for full seasons' employment with a repertory opera company without being forced to seek positions with European opera houses. WOT stresses ensemble performance and theatrical values, and the importance of this emphasis is reflected in the number of WOT artists regularly engaged by the San Francisco Opera, Spring Opera and other major companies.

All WOT productions are sung in English, and after student performances, which comprise about half the total each season, members of the casts and backstage crew meet informally with audiences for free-wheeling discussion periods.

In addition to its regular repertoire, which in past seasons has included Puccini's "La Boheme" and "Gianni Schicchi," Mozart's "Cosi Fan Tutte," Rossini's "The Barber of Seville" and Menotti's "The Medium" and "The Old Maid and the Thief," Western Opera Theater last season inaugurated a new program of concert readings of unperformed operas and is now planning periods in residence and workshops at colleges and universities.

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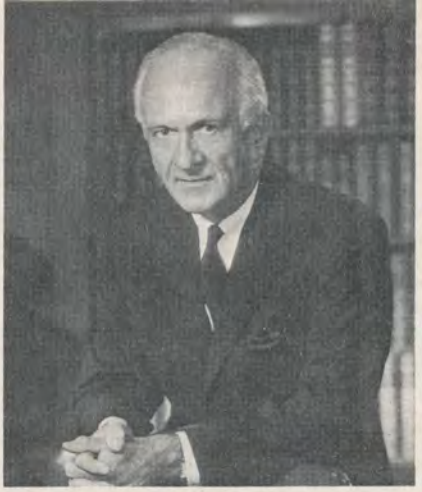

SAN FRANCISCO OPERA

For the past forty-six years a minor miracle has taken place every fall when the San Francisco Opera has presented a season of international grand opera of the highest calibre. And this year is no exception. Once again Kurt Herbert Adler and his dedicated staff have coped with the incredible complexities involved, to present an opera season which we believe will be worthy of the Company's traditions and reputation.

The repertoire this year has been chosen with great care to appeal to a wide variety of tastes. New productions of two of the most popular of operas, *La Traviata* and *Aida,* will cast fresh light upon them and reveal new beauties and subtleties in their familiar scores. Some of the most successful productions of recent seasons are returning; the less familiar works in the repertoire will bring additional pleasure to our audience.

One of the traditions we most cherish is that of introducing significant new artists to our audience. This season many prominent singers, conductors and stage directors, both American and foreign, will be making their debuts with the Company. They have become established favorites in international opera centers throughout the world; we believe they will be acclaimed by our audience, too. Another cherished tradition is being upheld through the inclusion on the roster of fine young artists whose talents were discovered by the San Francisco Opera Auditions, and whose abilities have been developed by the Merola Opera Program, Western Opera Theater and Spring Opera.

The continuance of the minor miracle to which I referred requires not only faith and good works but also a great deal of financial support. The inflationary pressures we are all to well aware of are making relentless demands on our financial resources. The proportion of expenses which we can meet through our box office income, while high in comparison with other opera companies, cannot be increased without making the price of tickets prohibitive. It is to our annual Fund Drive that we must look for the finances needed to cover our deficit.

The 1968/69 Fund Drive was the most successful ever. It was ably piloted by Co-Chairmen R. Gwin Follis and Marco F. Hellman. Particular praise should be given to Robert A. Hornby, Assistant to the President, for his success in obtaining a donation of $100,000 by The Irvine Foundation, and for his indefatigable efforts on many other Opera problems.

We are deeply indebted to the Charles E. Merrill Trust, of which Mr. and Mrs. Robert A. Magowan of San Francisco are trustees, for the generous donation of $43,000 toward the new production of *La Traviata*. This represents a break-through for us; the first time we have received a private donation for a specific production, a practice that has become increasingly common in the East.

The future course of our Company will be determined by the degree of success achieved by our 1969/70 Fund Drive, now underway. The current drive has got off to a splendid start with a donation of $50,000 by The Zellerbach Family Fund. We urge every individual friend of the Opera, old and new alike, to give his generous support so that grand opera of the highest quality will flourish in San Francisco for many years to come.

Prentis Cobb Hale

PRENTIS COBB HALE
President, San Francisco Opera Association

TERESA BERGANZA

Rossini: THE BARBER OF SEVILLE
with Ghiaurov, Corena, Benelli, Ausensi — Varviso
OSA-1381

Mozart: LA CLEMENZA DI TITO
with Krenn, Casula, Popp — Kertesz
OSA-1387

Handel: ALCINA
with Sutherland, Sinclair, Freni, Sciutti, Alva, Flagello—Bonynge
OSA-1361

TERESA BERGANZA SINGS MOZART
OS-25782

TERESA BERGANZA SINGS ROSSINI
OS-25106

A PROGRAM OF SPANISH AND ITALIAN SONGS
OS-25726

ARIAS OF THE 18th CENTURY
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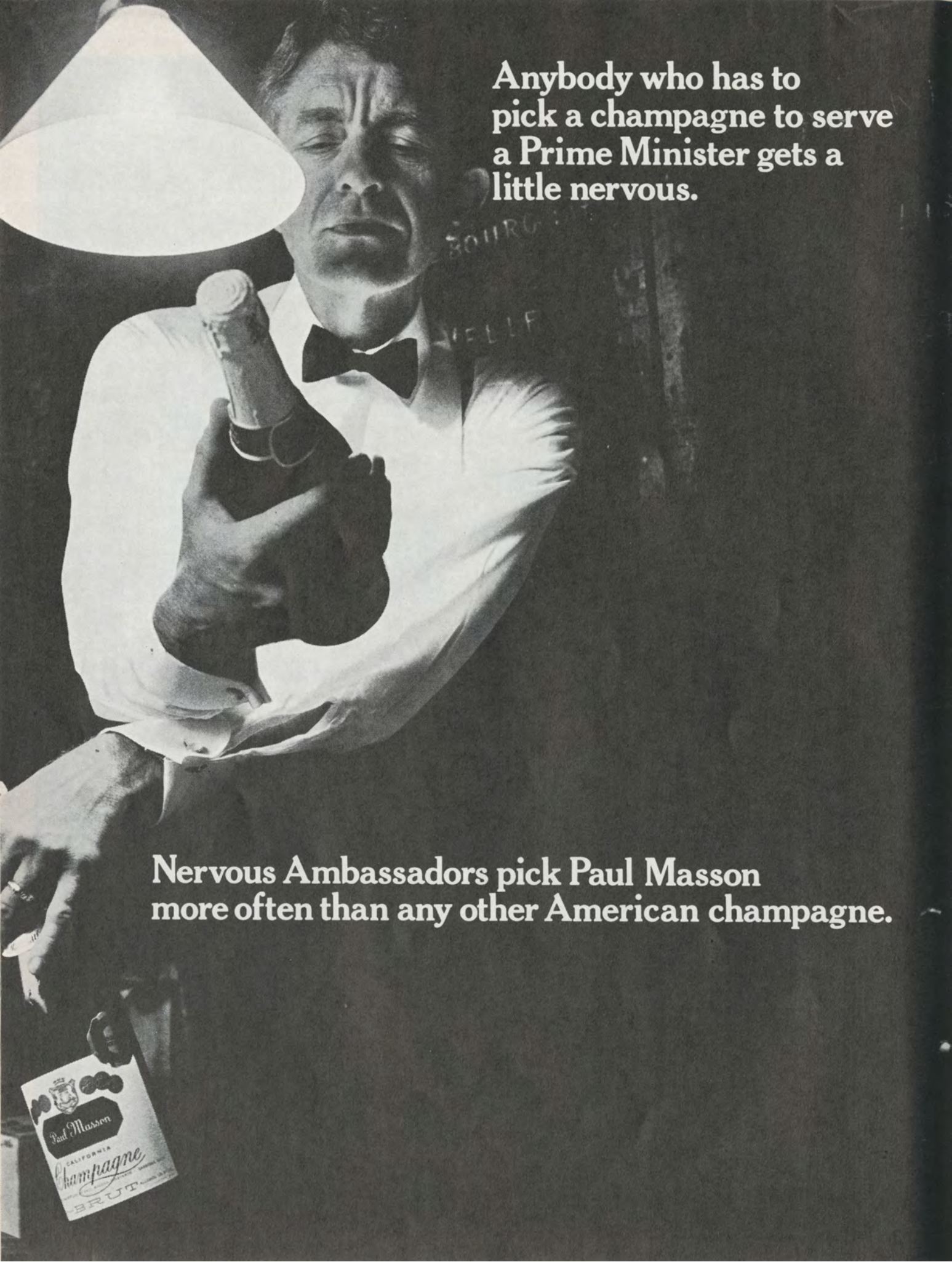
Photo: Sedge LeBlang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SATURDAY EVENING, NOVEMBER 8, 1969, AT 8:00
TUESDAY EVENING, NOVEMBER 11, 1969, AT 8:30
SUNDAY AFTERNOON, NOVEMBER 16, 1969, AT 2:00

First San Francisco Opera Presentation

LA CENERENTOLA

(IN ITALIAN)

Opera in three parts by
GIOACCHINO ROSSINI
Text by
JACOPO FERRETTI

Conductor
CHARLES MACKERRAS
Production
JEAN-PIERRE PONNELLE**
Designers
JEAN-PIERRE PONNELLE
DAVIS L. WEST
Chorus director
ALDO DANIELI
Recitative accompaniment
PHILIP EISENBERG
Costumes designed by
JEAN-PIERRE PONNELLE
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Cenerentola	TERESA BERGANZA
Clorinda	SHEILA MARKS
Tisbe	SONA CERVENA
Alidoro	CLIFFORD GRANT
Don Magnifico	PAOLO MONTARSOLO*
Don Ramiro	PIETRO BOTTAZZO
Dandini	RENATO CAPECCHI

Friends of Don Ramiro, courtiers

**American debut
*San Francisco Opera debut

PART I: Don Magnifico's house
PART II: Don Ramiro's palace
PART III: Scene 1: Don Ramiro's palace
Scene 2: Don Magnifico's house
Scene 3: Don Ramiro's palace

PLEASE DO NOT INTERRUPT THE MUSIC WITH APPLAUSE

Latecomers will not be seated while the performance is in progress

Performance length approximately three hours

The Story of "La Cenerentola"

PART I

Introduction

The run-down house of Don Magnifico. The two sisters, Clorinda and Tisbe preen themselves while their stepsister Cinderella (Cenerentola) consoles herself with a song about love. This infuriates the sisters whose threats are cut short by the arrival of Alidoro, disguised as a beggar, who is searching for a fiancée for his pupil, Prince Ramiro. The Prince's retainers arrive and announce that Ramiro himself will come shortly to invite Don Magnifico and his daughters to a ball at which he will choose the most beautiful girl present as his bride.

Recitative

Clorinda and Tisbe express their excitement at the news.

Aria

Don Magnifico tells of a dream he has just had which he interprets as meaning a sudden improvement in the family's fortunes.

Recitative

Told of the Prince's impending visit, Don Magnifico is elated and hurries his daughters to make themselves ready.

Duet

Ramiro enters, disguised as his valet, Dandini. He and Cinderella fall in love at first sight.

Chorus and Cavatina

Dandini arrives, dressed as the Prince. He pays court to Clorinda and Tisbe and invites them to the ball.

Recitative and Quintet

Cinderella begs to be allowed to attend the ball but Don Magnifico is deaf to her pleas. Alidoro enters, in his normal attire, and demands to see Don Magnifico's third daughter. The Baron pretends that she is dead. All express their amazement and confusion.

PART II

Recitative and Aria

Alidoro tells Cinderella that he will take her to the ball.

Recitative

Dandini, still masquerading as the Prince, appoints Don Magnifico chief cellar master.

Aria

Don Magnifico celebrates his new appointment.

Duet

Dandini paints for Ramiro a very unflattering portrait of the deportment and character of Clorinda and Tisbe.

Finale

Tisbe and Clorinda pursue Dandini who states he can marry only one of them and that the other should marry his valet. Both are indignant at the suggestion. Alidoro enters and announces the arrival of an unknown lady wearing a veil. When she is persuaded to show her face, the jealous sisters are struck by her resemblance to Cinderella.

PART III

Scene 1

Recitative and Aria

Don Magnifico admonishes Tisbe and Clorinda not to forget their old father, convinced as he is of their coming prosperity, and fantasizes on his life ahead as the father of a princess.

Recitative and Aria

Ramiro, who has fallen in love with the mysterious lady, suspects that Dandini entertains similar feelings for her. Concealing himself he overhears Dandini's proposal of marriage to Cinderella. She refuses, confessing that she is already in love with his valet. Ramiro comes forth and himself proposes to Cinderella. She tells him that before she will marry him he must discover her identity. She gives him one of a pair of bracelets she is wearing so that he may recognize her when he finds her, and leaves. Ramiro enlists his followers' aid in his search for the unknown beauty.

Recitative and Duet

Don Magnifico presses Dandini for his decision as to which daughter he has chosen for a wife. Dandini reveals that he is not really the Prince, but his valet.

Scene 2

Don Magnifico, Clorinda and Tisbe return home to find Cinderella waiting their arrival. A storm breaks out. Ramiro and Dandini enter.

Sextet

Ramiro announces his intention of marrying Cinderella, to the amazement of Don Magnifico and the sisters.

Air

Clorinda passes from despair to optimism; she will find another husband.

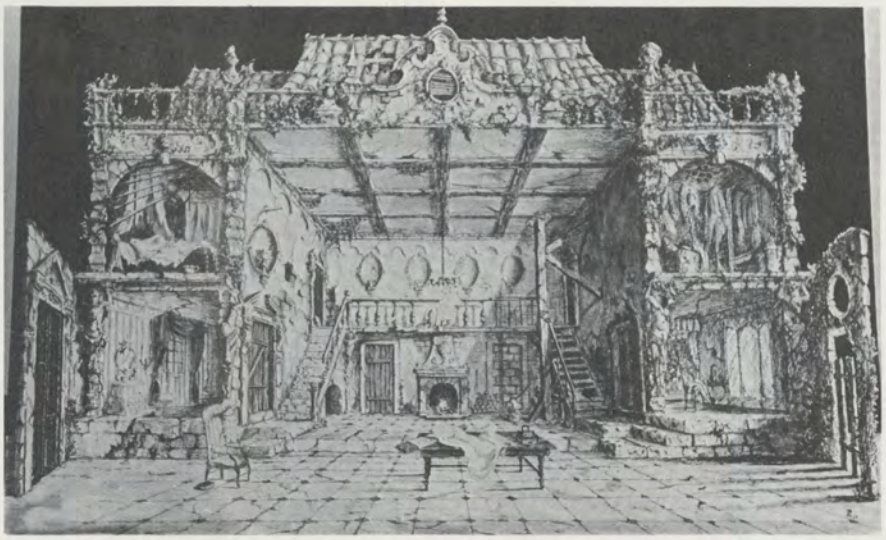
Scene 3

Chorus and Finale

Cinderella forgives Don Magnifico and her stepsisters and all ends happily amidst general rejoicing.

. . . But No Glass Slipper

by Arthur Jacobs



Set sketch for Part I by Jean-Pierre Ponnelle

Arthur Jacobs, associate editor of the British magazine Opera, and recently visiting professor at the University of California, Santa Barbara, is the author of the English translation of La Cenerentola *which has for several years been in the repertory of Sadler's Wells Opera, London.*

As usual, Rossini was in a hurry. Two days before Christmas in 1816, his librettist suggested an opera on the story of Cinderella. Rossini agreed. The librettist, Jacopo Ferretti, thereupon wrote the words in a total of 22 days. Rossini composed the score, bit by bit, in 24 days. On January 25, 1817, *La Cenerentola* took the stage at the Teatro Valle in Rome.

Why the hurry? Because the twenty-four-year-old composer had accepted, nearly a year before, a contract to deliver an opera for performance at that time. The impresario was pressing, the public was expectant. Rossini saved time by re-using an old overture of his (from the opera *La Gazzetta)* and one number from *The Barber of Seville,* barely a year old. He even called in another composer —not such an extraordinary measure as it would be today—to supply arias for two subsidiary characters, Clorinda and Alidoro. Rehearsals continued not merely up to the day of the performance but also, it seems, during the intermission between the two acts (while, in a fashion then customary, actors of another troupe went on stage).

La Cenerentola (the accent is on the "ren"; from *cenere,* the Italian for "ashes") failed at the premiere. Rossini was not unduly worried. He knew that the hostile reception was partly motivated by jealousy; he remembered, no doubt, that even *The Barber of Seville* had to suffer a fiasco on the first night before emerging as a triumph. The same fate was to befall his *Cenerentola.* Soon it shook off its inauspicious start and won wide success. In the late 19th and early

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Opera House Museum

Open free-of-charge during all performances in the south foyer, box level. A completely new exhibit of photographs, costumes, scenic designs, programs and other memorabilia connected with opera in San Francisco both past and present.
The collection includes material in the possession of the San Francisco Opera and on loan from the California Historical Society, the Society of California Pioneers and private individuals. It has been prepared for exhibition through the cooperation of the display department of Joseph Magnin's under the supervision of David Crocker.
The Museum is sponsored by the Board of Trustees of the War Memorial, with Ralph J. A. Stern as curator. Mrs. Madeleine Haas Russell also represents the Board. Donations of interesting and valuable historical material are gratefully received. Persons wishing to contribute items should contact Herbert Scholder at 861-4008.

20th century it was, admittedly, to share in a general decline of interest in Rossini's work (the immortal *Barber* excepted); but since World War II, the international Rossini revival has restored this operatic Cinderella to her place of honor. Singers who combine the contralto or mezzo-soprano range with coloratura agility (a type of voice Rossini also favored in *L'Italiana in Algeri* and other operas) have not been lacking. The part of Cinderella herself offers the most rewarding combination of the pathos of maltreated innocence plus the brilliance of festivity and happiness.

As might be guessed, the basic story of Cinderella is very old—older, certainly, than the famous French version by Perrault (1697) which gave it definitive form. The heroine takes on various national guises: Cendrillon in French (whence Massenet's opera of that name), Aschenbroedel in German, Zolushka (whence Prokofiev's ballet) in Russian. The element of magic, as incarnated by the fairy godmother in the version known best to the English-speaking world, was removed by Rossini and his librettist. In place of the fairy godmother stands the young prince's benevolent tutor, a philosopher, who has been planning the match all along. To test Cinderella's character at first, he disguises himself as a beggar—later removing his disguise and revealing himself "in philosopher's clothes", which I find a delightful stage-direction.

Cinderella's real name, in the opera, is Angelina—which was originally the name of the opera too, with the subtitle "or, The Triumph of Kindness". The heroine is, of course, contrasted with her two stepsisters, Clorinda and Tisbe. They are, in a comic way, jealous, petty and ridiculous; but they are not "the ugly sisters". Cinderella's stepfather, Don Magnifico, bears the additional baronial name of Montefiascone — that is Mountflagon, an indication of his taste for liquor. Comically stupid, he is easily tricked by the nimble-minded Dandini, the Prince's servant, masquerading as his royal master. The prince himself is by no means merely the romantic tenor puppet: this is a role which is capable of a delightful comic edge, like all the others.

Thanks to the tutor, Alidoro, Cinderella is enabled to go to the prince's ball. There the prince falls in love with her . . . while her stepfather and stepsisters hardly know whether this is really the downtrodden creature they left at home, or an incredible double. On this moment of perplexity, Rossini comes to the traditional mid-point of Italian comic opera, the ensemble where everyone declares (at an increasing speed and volume) how confused and bewildered he is. Why and how does Cinderella eventually leave the palace? We do not know: there is no mysterious stroke of twelve, since there is no fairy godmother. But the Prince is seen holding the bracelet which Cinderella gave him and remembering her words: "Take this bracelet, you'll recognize me when you find its companion. On that day, if you still love me, I'm yours for ever". And find her, of course, he does. The matching of bracelets thus replaces the traditional business of the glass slipper (or the fur slipper, since it seems that in the older versions there was a confusion between the French words *verre,* glass, and *vair,* a kind of fur).

A good deal of the fun in *La Cenerentola* arises in the words of the recitative, which of course the audience is intended to follow literally. Dandini, for instance, utters ridiculous compliments to Magnifico about his daughters — compliments which are double-edged, as the audience (but not Magnifico) realizes. But the barrier of language will at least not impede the jollity of Magnifico's songs, the quicksilver of the Prince's and Dandini's duet in the palace, and many another stroke of Rossini's musical genius. Finally, all cruelty and misunderstanding banished and forgiven, Cinderella sings radiantly ("Non più mesta") of her transformation from the fireplace to the throne. The voice runs brilliantly in scales of over two octaves. It is a perfect vocal showpiece and a perfectly placed finale. Triumph for Cinderella, triumph for Rossini—who was evidently quite right not to worry about that first-night fiasco after all. □

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Opera Previews

Presented by the Junior League of San Francisco, Inc.

September 12
LA TRAVIATA
Speaker: Alexander Fried

September 23
FIDELIO
Speaker, Speight Jenkins, Jr.

October 6
GÖTTERDÄMMERUNG
Speaker: John Rockwell

November 4
LA CENERENTOLA
Speaker: James H. Schwabacher, Jr.

November 14
JENUFA
Speaker: Dr. Jan Popper
Hotel Mark Hopkins
Peacock Court at 10:30 a.m.
Public invited free of charge

Presented by Opera ACTION
South Peninsula

September 23
FIDELIO

October 7
GÖTTERDÄMMERUNG

October 21
LA CENERENTOLA

November 4
PELLEAS ET MELISANDE

November 18
JENUFA
Speaker: Dale Harris
Castilleja School Chapel
Palo Alto, at 10:00 a.m.

Presented by the San Jose Opera Guild

September 11
FIDELIO

September 18
ARIADNE AUF NAXOS

September 25
LA TRAVIATA

October 2
GÖTTERDÄMMERUNG

October 9
LA CENERENTOLA

October 16
PELLEAS ET MELISANDE

October 23
JENUFA
Speaker: Dale Harris
Old Town Theatre
Los Gatos, 10:00 a.m.

Presented by Opera ACTION
Marin County

September 11
ARIADNE AUF NAXOS
Speaker: Jess Thomas

September 25
FIDELIO
Speaker: Speight Jenkins, Jr.

October 9
GÖTTERDÄMMERUNG
Speaker: John Rockwell

October 30
LA FORZA DEL DESTINO
Speaker: Dale Harris
Marin Art and Garden Center
Ross, 8:15 p.m.

Presented by the Jewish Community Center
3200 California St., San Francisco

October 6, 8:15 p.m.
GÖTTERDÄMMERUNG
Speaker: John Rockwell

November 17, 8:15 p.m.
JENUFA
Speaker: Dale Harris

San Francisco Opera Touring Calendar

November 2, 2:30 p.m.
Hearst Greek Theater
Berkeley
THE MAGIC FLUTE (Mozart)
In English
Presented by the University of California

November 23, 7:30 p.m.
Memorial Auditorium
Sacramento
AIDA (Verdi)
In Italian
Presented by the Sacramento Opera Guild

THE SAN FRANCISCO
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Civic Auditorium — 9 p.m.

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Sherman Clay and Opera Box Offices

DEBUTS

CARLO BERGONZI appears for the first time with the San Francisco Opera as Don Alvaro in *La Forza del Destino*, an opera which he has recorded twice and with which he opened the La Scala season in 1965. The tenor was born in Busseto in the province of Parma, also noted as the birthplace of Verdi and Toscanini. Bergonzi displayed an interest in musical matters beginning in early childhood and when he was sixteen years old his teachers at the Arrigo Boito Conservatory in Parma decided he was a baritone. His studies were interrupted by the war and after three years as a prisoner he began his career as a tenor in *Andrea Chenier* at the Teatro Petruzelli in Bari. Except for short vacations with his wife and two children, Bergonzi has been on the go continually since that time and has sung at every important Italian house, at the Metropolitan, Covent Garden, Vienna and practically every other leading theater in the world.

ANTHONY BESCH was born in London and is presently one of the leading stage directors in Great Britain. He trained under Professor Carl Ebert at the Glyndebourne Festival and Dr. Günther Rennert at the Hamburg Staatsoper. During the past fifteen years Besch has staged more than seventy operas, among which the most recent have been *Elektra*, *La Favorita* and Verdi's *Attila* at the Colon in Buenos Aires, Rossini's *Le Comte Ory* at the Monnaie in Brussels, and Cavalli's *L'Ormindo* in Washington, D.C. A year ago he became general director of the Toronto Opera School in Canada.

COLETTE BOKY graduated from the Quebec Conservatory of Music in 1962 and promptly went on to win a scholarship award from the province, a grant from the Canada Council, and a prize in the Geneva International Competition. She has sung in Vienna at the Volksoper and in Munich's Cuvillies Theater. Miss Boky made her Metropolitan Opera debut as the Queen of the Night and has been heard there also as Gilda and Rosina.

FRANCO BONISOLLI was a ski instructor and mountain guide before turning tenor. He made his debut in 1961 at the Spoleto Festival in *The Love for Three Oranges* and has since advanced through the opera houses of Rome, Naples, Palermo, Venice, Genoa and Bologna to Milan's La Scala, where he sang opposite Beverly Sills and Marilyn Horne this spring in *The Siege of Corinth*. Bonisolli is to be seen in a recent film version of *La Traviata* with Anna Moffo and is scheduled for more films in the near future.

ANTON COPPOLA'S most recent appearance on the Opera House podium was for Spring Opera's *La Rondine* in 1968. Previously he conducted here with the touring San Carlo Opera and the national company of *My Fair Lady*. Presently Coppola is on the faculty of the Manhattan School of Music in New York. In addition to operatic work with the New York City Opera, where he led the world premiere of *Lizzie Borden*, he spent four years at Radio City Music Hall and with such Broadway shows as *Silk Stockings*, *The Boy Friend*, *The Most Happy Fella* and *New Faces of 1952 and 1956*.

CRISTINA DEUTEKOM in the last two years has made somewhat of a specialty of the role of the Queen of the Night in *The Magic Flute*. She sang it first under Josef Krips in the Vienna Staatsoper in 1967, at the Metropolitan the following season, and is recording it this fall for London Records with the Vienna Philharmonic under George Solti. Earlier this year Miss Deutekom, who is Dutch, was highly acclaimed for her *Puritani* Elvira at the Fenice in Venice and immediately re-engaged to sing *Lucia di Lammermoor* and Fiordiligi in *Cosi fan Tutte* there.

LUDMILA DVORAKOVA, a Czech soprano from Prague, has sprung to international prominence within the last four years. In 1965 she made her Bayreuth debut as Gutrune in *Götterdämmerung* and has returned there repeatedly including the summer of 1969 for Kundry in *Parsifal*. In 1966 came a first appearance at the Metropolitan as Leonore in *Fidelio* followed by Isolde, Ortrud, Senta and Chrysothemis. Also that year was a Covent Garden debut as the *Walküre* Brünnhilde, and again she has been brought back frequently for full Ring cycles. Other successes have been at La Scala, Vienna, Buenos Aires, Berlin and Munich.

SIXTEN EHRLING was named music director and conductor of the Detroit Symphony in 1963. Before then, and since 1940, he had been associated with the Royal Opera in his native Sweden, becoming its chief conductor and music director in 1953. During his tenure in Stockholm he led some 2,000 performances of 45 operas and 30 ballets, and he returned to lead the company at Expo '67 in Montreal. Maestro Ehrling guest conducts frequently and had the distinction of leading five of America's principal orchestras in one twelve-month period recently—Cleveland, New York, Philadelphia, Chicago and Boston.

AUGUST EVERDING is a theater director who in the last two years has staged five operas, each of which has been tremendously successful. They are *La Traviata* in Munich, *Tristan und Isolde* in Vienna, the world premiere of Humphrey Searle's *Hamlet* in Hamburg, Orff's new *Prometheus* in Munich, and *The Flying Dutchman*. The latter opera opened the 1969 Bayreuth season and was the first work staged there by anyone other than the Wagner brothers in twenty-one years. Everding is a professor of drama at the University of Munich and head of the Kammerspiele there, where he has staged such plays as *Tiny Alice*, *Sweet Bird of Youth*, *Tartuffe*, *St. Joan* and *A Delicate Balance*.

JAMES FARRAR has made his career in Europe in recent years. Born in St. Louis, Missouri, he studied in New York, Munich and Milan, made his debut in Oberhausen, Germany, and has been heard in Karlsruhe, Munich, Cologne, Stuttgart, and Berlin. In the United States he toured with the Metropolitan Opera National Company.


If her
skin has
a pearly,
polished
sheen
like the
interior of
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and if
she looks
faintly rosy
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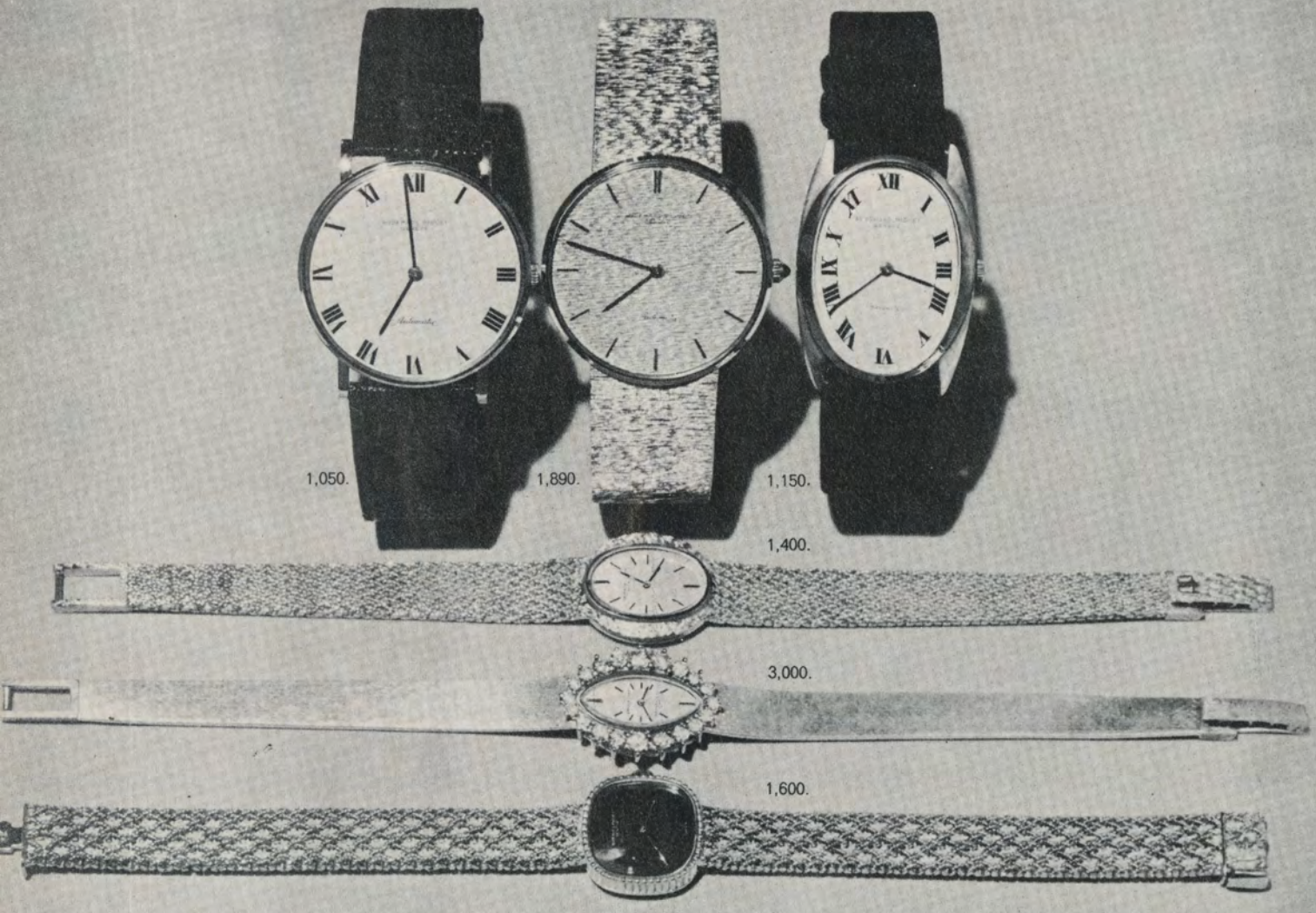

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DEBUTS

NELLE FISHER studied dancing at the Cornish School in Seattle, where she was "discovered" by Martha Graham who was instrumental in bringing her to New York where Miss Fisher began her career in the Graham Contemporary Dance Company. Her work over a period of thirty years has led Miss Fisher as a dancer from three years at Radio City Music Hall to Broadway shows such as *Can Can* and *On The Town* to more than six hundred television shows. She has choreographed for the Cincinnati Opera, the Vancouver Festival and the Seattle Opera and for the last four years has led the Memphis Civic Ballet.

ALAN GILBERT sang for the first time in opera in 1963 following ten years on Broadway in *South Pacific, Finian's Rainbow* and *The Most Happy Fella*. He received his musical education at the Juilliard School and the UCLA opera workshop and has appeared with companies throughout the west.

BOHUMIL GREGOR for the next three years will be first conductor at the Hamburg Staatsoper and since 1965 has been permanent guest conductor of the Royal Swedish Opera in Stockholm. He was born in Prague, studied there and at the age of nineteen became a double-bass player in the orchestra of the Smetana Theater. Maestro Gregor is acclaimed for his Janacek readings, having conducted all the Czech composer's works in the theater and recorded *The Makropolous Case* and *From the House of the Dead*. A new recording of *Jenufa* is slated for 1969.

HENRI GUI first performed the role of Pelleas in Debussy's *Pelleas et Melisande* in France in 1959. Since then he has sung it for the new von Karajan production in Vienna, at the Glyndebourne Festival, at La Scala in Milan, for the performance at the Paris Opera-Comique celebrating the centenary of Debussy's birth, and at the Aix en Provence Festival. Most recently he was in a production opposite the Melisande of Jeannette Pilou at Naples' San Carlo last April. Monsieur Gui's repertoire also includes *Lakme, Il Barbiere di Siviglia, La Boheme,* and *Romeo et Juliette,* which he recorded last year with Franco Corelli and Mirella Freni.

EDWARD HERRNKIND, although born in New York, was a resident of San Francisco when he was a semi-finalist in the 1961 San Francisco Opera Auditions. After further study he went to Europe where he has sung in the theaters of Heidelberg, Regensburg, and Lübeck.

GWYNETH JONES is Welsh and comes from a village called Pontypool. Before her rise to fame in 1964 she had studied for four years at London's Royal College of Music, at the Chigiana Academy in Siena, and at the International Opera Centre in Zurich. She also sang at the Zurich Opera before joining Covent Garden, where her first success was in the Giulini-Visconti production of *Il Trovatore*. Roles since then have included Senta, Donna Anna, Aida, Octavian, Desdemona and Medea at La Scala, Vienna, Buenos Aires, Rome, Bayreuth and elsewhere. Miss Jones has just recorded a new *Fidelio* album, opposite James King, who sings with her in San Francisco when she makes her debut in this role, and she will repeat *Fidelio* under Leonard Bernstein in a new production at the Vienna Staatsoper marking the Beethoven year in 1970.

JAMES KING began his professional career with a performance of Don Jose in *Carmen* in the first Spring Opera of San Francisco season in 1961. Shortly thereafter he won a contest which led to a European engagement and in 1962 he was asked to join the Deutsche Oper in Berlin. Here Karl Boehm heard the young tenor and engaged him for Salzburg and a tour of Japan. King bowed at the Bayreuth Festival in 1965 and

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DEBUTS

at the Metropolitan in 1966 and now is heard regularly at Vienna and Munich as well. Later this year King will return to the Metropolitan for Bacchus in *Ariadne auf Naxos* (of which he sings only one performance in San Francisco on September 21) and in 1971 he is scheduled for his first Manrico in *Il Trovatore* at Covent Garden.

PETER LAGGER's birthplace was Switzerland and he is currently a Swiss citizen, but one of his parents was Russian and the other Italian. Lagger himself speaks eight languages fluently, which is undoubtedly a help to him because in his work to date (and he is still a young man) he has already sung in England, Japan, Germany, Monte Carlo, Italy, Brazil, Spain, Austria and Denmark! Lagger's operatic repertoire ranges from Boris to Osmin and from Hagen to Kezal. He also gives lieder recitals and is frequently a soloist with orchestras.

CHARLES MACKERRAS has been heard only once before in the United States, as conductor with the Hamburg Staatsoper during its special guest engagement at Lincoln Center in New York in the summer of 1967. This was during the time he was first conductor with the Hamburg company, a position which he has now relinquished to become musical director of London's Sadler's Wells Opera. Mackerras has also conducted a number of productions at Covent Garden, the latest of which was a brilliantly acclaimed *Cosi fan Tutte* last winter. He has made many recordings for RCA, Angel, DGG, Vanguard and other labels, his most recent discs being Handel's *Messiah*, Gluck's *Orfeo*, Donizetti's *Roberto Devereaux* and the Janacek Sinfonietta. Mackerras is also a composer and has made recordings of two of his own ballets, *Pineapple Poll* and *The Lady and the Fool*.

LJILJANA MOLNAR-TALAJIC comes to the United States from Yugoslavia, where she is on the roster of the National Opera in Sarajevo. She studied at the Music Academy there and in the past few years has won prizes in international competitions held in Sofia, Munich, Geneva and Tokyo. Until last summer Miss Molnar-Talajic had sung opera only in Russia, Yugoslavia, Czechoslovakia and Bulgaria, but in July she made a very successful debut at the Florence Maggio Musicale as *Aida* under the baton of Zubin Mehta and also sang Leonora in *Il Trovatore* there. In addition to her two *"Aida"* performances in San Francisco, she will sing the title role in the Verdi opera in Sacramento on November 23.

PAOLO MONTARSOLO has won special acclaim in the basso buffo roles of Rossini as witness his most recent engagements, which include *Il Barbiere di Siviglia* in Venice, Salzburg, and at La Scala; *L'Italiana in Algeri* in Genoa; and *La Cenerentola* in Palermo. He is a native of Naples and left that city to go to Milan, where he attended the school run by La Scala. In the United States Montarsolo has already performed in Dallas and Chicago. He has sung for the Italian radio network, Italian television and in all the theaters of that country. The President of the Republic of Italy has decorated him for his artistic services.

MARGOT MOSER was the first American to star on Broadway as Eliza Doolittle in *My Fair Lady*. She played the role more than 1,000 times and last summer recreated it in San Francisco for the Civic Light Opera. She trained at the Juilliard School of Music and last year appeared in the Gilbert and Sullivan season of the New York City Opera. In addition to her public performances in San Francisco this season, Miss Moser will sing Adina in five student matinees of *The Elixir of Love*.

NORMAN PAIGE follows the pattern of a number of American-born singers who have gone to Europe to gain a foothold in their profession. After four years in Cologne, Germany, and Linz, Austria, Paige returned to tour with the Metropolitan Opera National Company, and has been heard with the local companies of Seattle, Boston, Houston and Shreveport.

DEBUTS

FRANTZ PETRI began the study of medicine in Paris, where he was born, but after two years abandoned it to concentrate on vocal work. He obtained his first professional engagement at Mulhouse in 1963. He sings both standard opera such as *Carmen, Tosca, Les Contes d'Hoffman* and operettas such as *La Belle Helene* and *The Beggar's Opera.* Recently Petri has ventured into the Wagnerian area with Wolfram in *Tannhauser* and a *Rheingold* Wotan.

JEAN-PIERRE PONNELLE is a familiar name to San Francisco Opera-goers as the designer for the American premiere here of *Die Frau ohne Schatten* and the American stage premiere of *Carmina Burana.* Now he returns as a stage director as well with *La Cenerentola.* Ponnelle attended the Sorbonne in Paris and studied painting there with Fernand Leger. When he was eighteen years old he designed a ballet and an opera by Hans Werner Henze. Last year Ponnelle designed the production of *Don Carlo,* which opened the La Scala season and both staged and designed *Il Barbiere di Siviglia* for the Salzburg Festival. This year he staged and designed *Cosi fan Tutte* at Salzburg, *La Clemenza di Tito* in Cologne, and *Il Trovatore* in Nice.

MARGARET PRICE is only twenty-seven years old and is already established as one of the most outstanding of the younger sopranos before the European public. This year alone she appears under conductors Klemperer, Boulez, Giulini, Szell, Abbado, Barbirolli, Boehm and Davis. In opera Miss Price was the Marzelline in Covent Garden's *Fidelio* production under Klemperer last spring and she has also been heard in the Royal Opera House as Pamina. Glyndebourne heard her as Constanze in *The Abduction from the Seraglio* in 1968. Prior to coming to San Francisco for her American debut, she will sing in *Falstaff* (Geraint Evans will have the title role) with the Welsh National Opera in Cardiff in a gala production celebrating the investiture of the Prince of Wales.

SUSANNE STULL took part in the 1969 Merola Opera Program and sang in the Paul Masson Vineyard performances of Haydn's *The Man in the Moon.* She is from Reno, Nevada.

OTMAR SUITNER was the choice of the late Wieland Wagner to conduct the entire Ring cycle at Bayreuth in 1966. He led *Tannhauser* there in 1964, *Der Fliegende Holländer* in 1965, and the Ring cycle again in 1967. Maestro Suitner comes from Innsbruck, studied at the Salzburg Mozarteum, and was also a pupil of the late Clemens Krauss. He became music director of the Remscheid Opera in 1952, general music director of the Dresden Staatsoper in 1960, and general music director of the Berlin Staatsoper in 1964. Suitner has conducted also at La Scala, Venice, Buenos Aires, and last spring directed another Ring cycle in Stuttgart.

NANCY TATUM "floated a ravishing pianissimo, projected a stunning high C and bathed the Verdian line in rich warm tone," according to Los Angeles Times critic Martin Bernheimer following a performance of *Aida* in Pasadena. The young Memphis-born soprano has also sung Senta in *Der Fliegende Holländer* in Vancouver, where she was compared to Nilsson and Rysanek; Adalgisa in *Norma* with the American Opera Society in New York, and *Fidelio* in Cincinnati. The major portion of Miss Tatum's career up to now, however, has been overseas, where she has sung at La Scala, Buenos Aires, Paris, Berlin, Hamburg and Munich. Her repertoire includes Desdemona, Donna Anna, Ariadne and Abigaille in *Nabucco.*

EVAN THOMAS makes his major operatic debut in San Francisco although he has performed with the Metropolitan Opera Studio, the North Shore Friends of Opera, and the Turnau Opera Players. New York's City Center has presented him in *My Fair Lady* and *Brigadoon* as well as a Gilbert and Sullivan season. Mr. Thomas spent a summer as an apprentice with the Santa Fe Opera.

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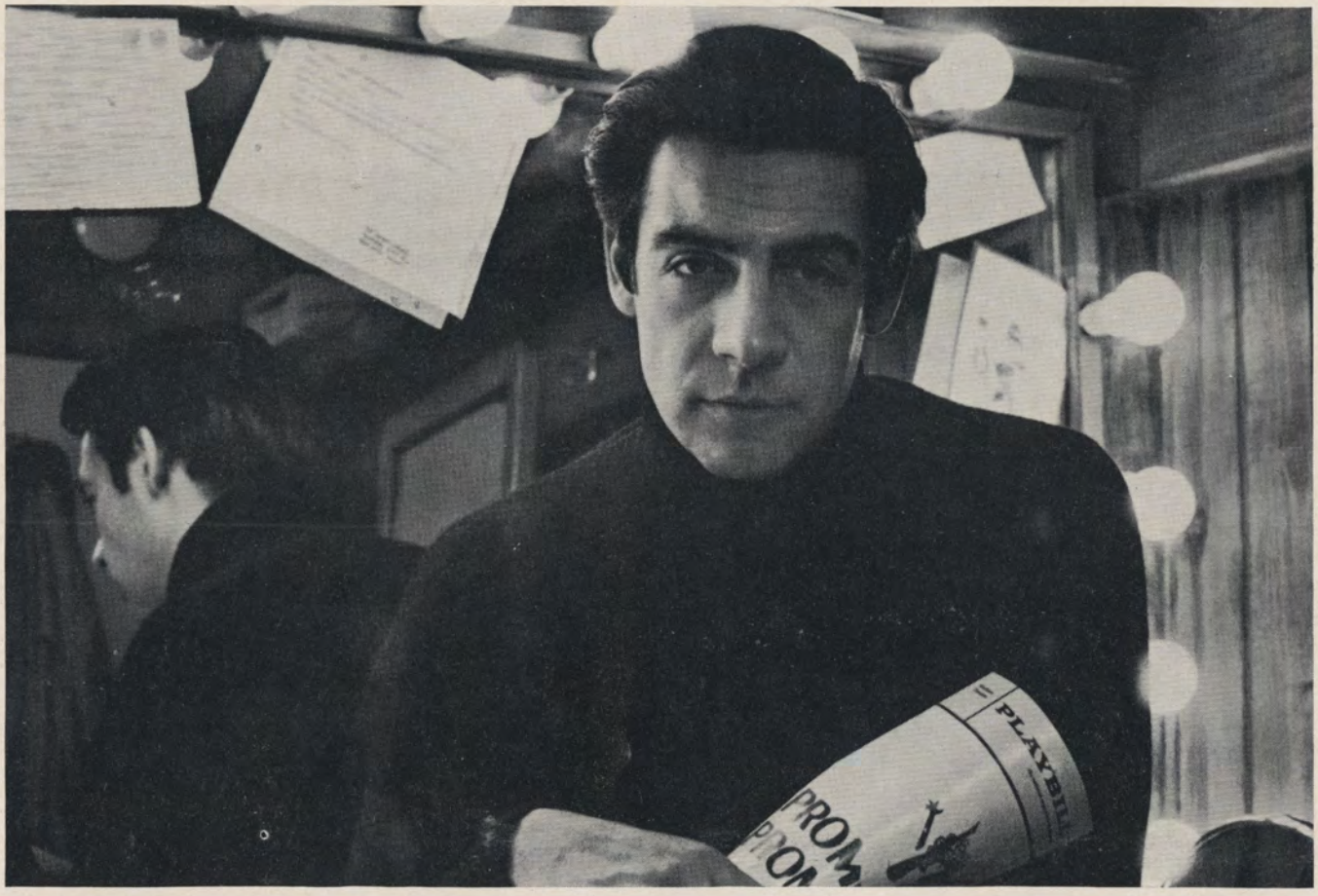

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AGE: 33

PROFESSION: Actor

HOBBIES: One of the best pool players in show business.

LAST BOOK READ: "Portnoy's Complaint"

LAST ACCOMPLISHMENT: The star of Broadway's musical comedy hit, "Promises, Promises"

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CRITICAL WORDS

Has anybody ever seen a dramatic critic in the daytime? Of course not. They come out after dark, up to no good.

— P. G. Wodehouse

Whether we have chosen chisel, pen or brush,
We are but critics, or but half create.

— William Butler Yeats

The good critic is he who narrates the adventures of his soul among masterpieces.

— Henry James

I do not resent criticism, even when, for the sake of emphasis, it parts for the time with reality.

— Sir Winston Churchill

A wise skepticism is the first attribute of a good critic.

— James Russell Lowell

The sheer complexity of writing a play has always dazzled me. In an effort to understand it, I became a critic.

— Kenneth Tynan

A dramatic critic is a newspaper man whose sweetie ran away with an actor.

— Walter Winchell

One doesn't become a critic out of modesty.

— Stanley Kauffmann

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CLEOPATRA'S BICYCLE

by BENNY GREEN

IN HESKETH PEARSON'S autobiography there occurs the passage which is standard requirement for all theatrical memoirs of the period. Pearson, a totally inexperienced young man whose only qualification for a career as an actor is the obsessional degree to which he is stagestruck, manages to wangle an audition with F. R. Benson, which takes place in a small room at the front of the local theatre:

"...I had the devastating experience of reciting Henry V's speech 'Once more unto the breach...' I shouted the lines in a room where I ought to have chosen 'To be or not to be' and whispered it."

The point of this anecdote is that although unschooled he declaimed Shakespeare to a master of the idiom and got his first engagement. To the present generation of actors, this kind of episode must sound as remote as a Victorian homiletic. Today very many auditions are conducted in rather a different spirit from the one known to those of the Pearson vintage. In a passing acquaintance with people who work in the contemporary theatre I have met actors who, having turned up for an audition with the best Shakespearean or Shavian intentions in the world, have been required to imitate the actions, not of a tiger, but of a triple murderer, a Bolivian prostitute, Franz Liszt in a dodgem car, half an onion, Balzac's ghost, a rose bush and a bag of broken biscuits.

There is, of course, supposed to be Method in this particular kind of madness, the theory being that the ability to improvise makes a more sincere performer, besides giving the jury a better chance to gauge the innate intelligence of the actor. Apart from the fact that the idea seems to be based on a particularly idiotic fallacy, which may be worth examining in closer detail, the perplexing thing is that the kind of improvisation expected of actors by so many directors has no relationship to the role the candidate happens to be auditioning for. One sadly bewildered actress told me that on arrival at a mass audition for a place in one of our most renowned companies, specializing at the time in Shakespearean productions, she was asked by the eminent actor conducting the session to simulate the emotions of Cleopatra, Queen of Egypt, at the moment when she first discovers a puncture in the front wheel of her three-speed bicycle while en route to a clandestine appointment with Mark Antony.

At least this episode has a kind of lunatic originality. Usually the improvisations are far less inspired, and several of them seem to involve prostitution in one way or another. Whether this curious fact reveals something significant about the secret desires of young directors nobody can say, but it certainly leads to some extraordinary situations. I knew one actress who tried for a part in a play about Jewish working-class family life. The play was a very homely affair, full of immigrant solecisms and apple strudel. But the actress was asked to portray a prostitute, with the director playing the role of the man she was soliciting. Dire complications arose. The actress had never been a prostitute and the director had evidently never been solicited by one. The scene which followed was pure moonshine, but the joke becomes rather sad when it is remembered that the actress was rejected.

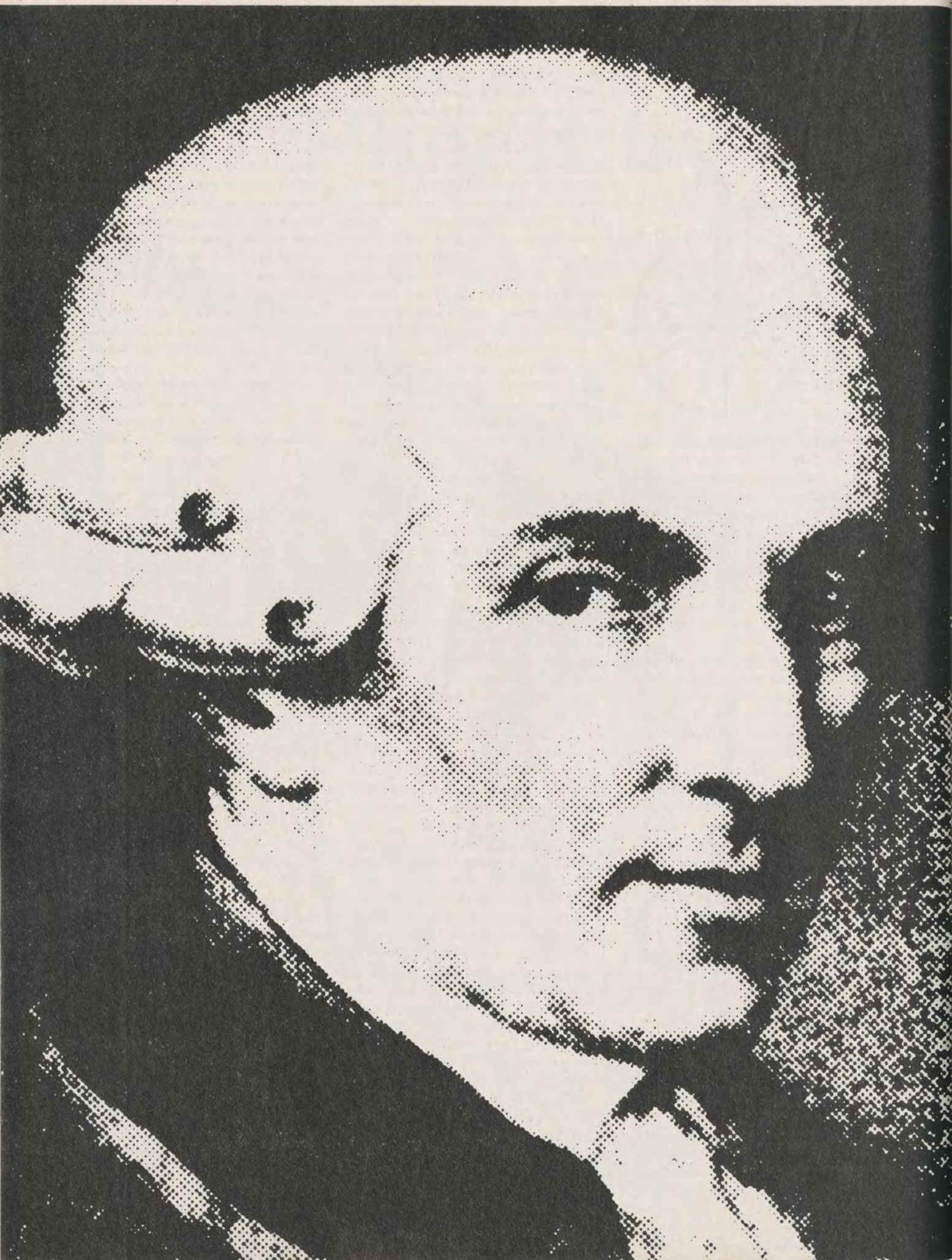
Some years ago one of the most successful and progressive figures in the English theatre ran weekly classes for young actresses and actors interested in the elusive art of improvisation. Perhaps symbolically these classes were conducted on the premises of a jazz club, and as I happened to be a close friend of the owner, it was possible for me to attend as regularly as any of the participants and to observe at close quarters their endearing antics.

Each week the master made his pupils play a new game dedicated to a different aspect of improvisation. One week they all sat round in a circle and contributed a few sentences each to a fictitious tale. The following Monday all the men played women's parts and vice versa. On a third occasion each performer delivered his own paraphrase of a famous speech from Shakespeare. There was also a long discussion one night about the psychology of the average audience, at which point I, being the only authentic example on the premises of a member of an average audience, and probably the only one who had ever actually paid to get into a theatre, could not resist intervening. But the master of the class, having picked up the idea in the preceding weeks that I was some kind of caretaker, asked me to return to the kitchen and hurry up with the tea.

It was this director who arrived one Monday night full of the stupendous discovery that actors and actresses often have bodies as well as faces, and that it might be a good idea for everyone to wear masks, to see whether they could mime various emotions without the help of facial expressions. Apart from the fact that the divorcing of the body from the face in this way is a specious and artificial division, the plan was fraught with more worldly dangers. The master decided to demonstrate the power of the bodily expression by leaving the building, and then making two entrances wearing his mask, one in which he would depict Love and the other Hate. He donned his mask, disappeared up the club steps and left us tremulous with expectancy. The moments ticked by. No masked marvel. After a few minutes I went to look for him. He was half way down the street trying to disengage himself from the attentions of a small group of delighted nightpeople rejoicing in their discovery of a real live madman.

What puzzles the layman most about this business is the assumption by those who ought to know that the actor should be expected to improvise at all. If it is indeed true that the ability to portray the dramatic creations of a playwright implies an equal ability to concoct situation and dialogue, then surely the complementary proposition is equally true, and the most logical way of assessing the quality of a play is to ask the author to play all the parts. Perhaps after all there is a tenuous logic in asking an actor applying for a part in *The Apple Tree* to impersonate a rose bush. □

Mr. Green has been a professional jazz musician for the past 20 years and the London Observer's *jazz critic since 1958.*



"It is no exaggeration to say that Haydn's late symphonies had more influence on music history than any other orchestral works written in the second half of the eighteenth century."

by H. C. ROBBINS LANDON

HAYDN IN PARIS AND LONDON

CURIOUS as it may seem from the twentieth-century viewpoint, Haydn did not consider himself, towards the middle of the 1770s, as primarily a composer of symphonies. Nor did many of his contemporaries. In an autobiographical sketch, written in 1776, Haydn discusses those works of his which had been most favorably received, and describes three operas, his big *Stabat Mater* and mentions his chamber music. He did not think it worthwhile even to say that he had written over sixty symphonies, many of them very successful, by 1776.

There is reason to believe that Haydn considered symphonies primarily as *pièces d'occasion*. He was much more concerned with operatic reform during this period, and it is quite true that his principal activity at Eszterháza Castle was that of an operatic *Kapellmeister* — not only did he conduct and perform his own works but a great many operas by his contemporaries.

In the early 1780s, Haydn began to write symphonies for the first time in sets of three for foreign publishers. He had meanwhile achieved a solid European reputation, and astute music publishers in Amsterdam, Berlin, Vienna, Paris and London vied with each other in printing Haydn's latest symphonies and chamber music. Previously he had written quartets only in sets of six, not with an eye to publication in that form, but because he felt that six works as a kind of vague entity would provide him with a unique possibility for displaying the many facets of his brilliance and intellectual virtuosity. Such symphonies as Haydn wrote in the first part of his career were single works, written for a concert at Eszterháza, Eisenstadt, or one of the other Esterházy residences. In 1782, however, he composed three new symphonies (Nos. 76 - 78), which he sold simultaneously to Vienna, Paris and London. In 1783 and 1784, he wrote another set of three (Nos. 79 - 81) which he sold to the same group of cities.

It was also an external circumstance that was responsible for the composition of the six famous "Paris" Symphonies (Nos. 82 - 87), and for their exist-

London in 1805, looking westward from London Bridge.

WHITE SHOULDERS ATOMIZER by Evyan



L. to r.: Luigi Cherubini, the famous Italian composer who settled in Paris and played in the first performances of Haydn's "Paris" Symphonies; Ignaz Pleyel, Haydn's pupil and later his competitor in London. In addition to being one of the more successful composers of his time, Pleyel was a publisher of music and founder of Pleyel et Cie., the distinguished Parisian firm of piano and harpsichord manufacturers; G. B. Viotti, violinist and composer, was a close friend of Haydn's. He was concertmaster of the orchestra which performed Haydn's last three symphonies. Illustrations courtesy Malvisi Archives.

ence we have to thank a remarkable French aristocrat: Claude-François-Marie Rigoley, Comte d'Ogny (1757 - 1790), one of the backers of the celebrated Parisian concert organization, "Le Concert de la Loge Olympique".

Haydn's music was, of course, very popular in France long before the advent of the Loge Olympique; as early as 1764, Haydn's symphonies and quartets began to be printed in Paris, and all during the early 1780s Haydn's symphonies were performed at the various Parisian concerts with unvarying success; numerous publishing houses issued every new symphonic work by Haydn as soon as they could lay hands on a copy.

Thus it was natural that the young Comte d'Ogny, as well as the musicians of the Loge Olympique, should have wanted to commission six symphonies from one of Europe's most popular composers.

Parisian orchestras of the period were much larger than those of the Austrian and German provincial courts; and much larger, too, than Haydn's own modest band at Eszterháza Castle. The orchestra of the Loge Olympique boasted some forty violins and ten double-basses. The concerts were patronized by the nobility, and Marie Antoinette found the B-flat symphony her favorite; the work, No. 85, was immediately named "La Reine".

The first performances of the "Paris" Symphonies appear to have taken place in the season of 1787. The young Luigi Cherubini was among the violinists, and he later described the rapture with which the best musicians in Paris took part in these premieres. The audience and critics were equally enchanted.

It is quite obvious that Haydn wrote most of these symphonies with the Parisian orchestra — reports of whose size and virtuoso standards must surely have reached his ears — and the French audience in mind. If we turn to the music itself, we see, for example, that the second movement of No. 85 is a set of variations of the old French folk-song, "La gentille et jeune Lisette"; and it is not reading things into the music if we regard the stately *Menuet* (notice the French spelling!) of No. 82 as a tribute to pre-Revolution Parisian elegance: this *is* a French minuet, one feels!

The "Paris" Symphonies are a remarkable fusion of brilliance, elegance and warmth. The emotional range is the biggest in Haydn's symphonies since the *Sturm und Drang* period ten years earlier: we move from the strange and subdued *Capriccio* of No. 86 to the aggressive, timpani-dominated hardness and excitement of No. 82's opening movement. Students of Haydn will notice the great attention to woodwind in these scores (a tribute to the French orchestra?) which is seen most strikingly in the long wind-band solo at the end of the slow movement in No. 84, but equally beautifully in No. 83's slow movement.

Formally, Haydn's "Paris" Symphonies show the composer at his most expansive and inventive. We would point to two great innovations only: the *Menuet* of No. 86, wherein the tripartite division clearly takes on the formal and psychological attributes of sonata form, and secondly, the brilliant combination of sonata and rondo form in the Finale of No. 85 — this "sonata rondo" is a peculiarly Haydnesque invention, and one which allows his constantly increasing attention to the development section to flower within the more restricted channels of the rondo form.

Johann Tost, one of the violinists in the Esterházy band, decided to go to Paris in 1788 and seek his fortune there. He took with him six of Haydn's latest works, the Quartets Opp. 54 and 55, and Symphonies Nos. 88 and 89. It seems that Tost was given the right to publish these works by Haydn, but was rather remiss in sending Haydn the money which Tost soon collected from the French publisher Sieber. And so it came about that Symphonies 88 and 89 were first published and first given a public performance in the French capital.

No. 88 in G is rightfully one of the most famous and beloved of all Haydn's works: in England it is known as "Letter V" (after the Royal Philharmonic Society's old system of cataloging Haydn symphonies by letters of the alphabet rather than numbers) and in Germany *"mit dem Dudelsack"* ("with the bagpipe") because of the bizarre effect of the Trio. The *Allgemeine Musikalische Zeitung*, many years later, referred to the originality of having the trumpets and drums enter only in the second movement — the use of trumpets and drums in slow movements has become (said the newspaper) an everyday occurrence by 1789; but in those days, both Haydn and Mozart (*cf.* the slow movement of the "Linz" Symphony, K. 425) created a furore with this effect. Of the glorious slow movement Brahms said, "I want my Ninth Symphony to sound like this." The Finale is one of the most intricately contrived, yet brilliant sounding, movements Haydn ever composed: a sonata rondo which is a perfect tribute to the Viennese predilection for combining intel-

lect and beauty. Notice in the development section how (after returning, rondo-like, to the tonic key) Haydn suddenly launches into a *fortissimo* canon between upper and lower strings which continues, before our fascinated eyes and delighted ears, bar after bar: this is surely one of the great contrapuntal *tours-de-force* of the Viennese classical symphony.

Symphony No. 89, placed beside the glowing strength of No. 88, seems at first glance a rather pale companion. Its autograph is dated 1787, and presumably No. 88 was also written in that year. No. 89 is reserved, cool and of immaculate formal design, rather like the perfectly fashioned German porcelain figurines of that period. It is often said that Haydn opened the door to the eighteenth-century salon and let in the fresh air; no doubt this is true, but for No. 89 he momentarily closed the doors again.

One of Haydn's many patrons was Krafft-Ernst, Prince of Oettingen-Wallerstein, who maintained a famous orchestra in his pretty castle at Wallerstein in South Germany. On February 3, 1788, Haydn writes to the Prince's agent in Vienna, and thanks him for all the compliments which the Prince paid Haydn, but regrets that he has not the time to compose the three new symphonies which the Prince would like to have. The princely agent continued to urge Haydn to write these three symphonies, however, and circumstances soon enabled the Prince to get the desired works after all.

The circumstances turned out to come from Paris: Since the six "Paris" Symphonies had met with the greatest success, the Concert's sponsor, Count d'Ogny, must have urged Haydn to write three more works for Paris. Haydn, always a clever businessman, decided to satisfy both Prince Krafft-Ernst and Comte d'Ogny; and he wrote the three symphonies in 1788 (Nos. 90 and 91, both preserved in autograph) and 1789 (No. 92), dedicating Nos. 91 and 92 personally to M. le Comte d'Ogny. Having sent off the scores to Paris, where Le Duc subsequently engraved the parts ("Du Répertoire de la Loge Olympique"), Haydn was left without the autograph manuscripts; and thus he was forced to send orchestral parts to Prince Krafft-Ernst. He posted them to the princely agent in Vienna in the middle of October; the Prince objected to not having received the autograph scores, to which Haydn replied, in a letter to the agent, that his eyesight was bad and the scores were almost illegible. He sent a specimen page to prove his point. The Prince also found out that he was not

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The Hanover Square Rooms, where Haydn's Symphonies Nos. 93-101 were premiered.

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MALVISI ARCHIVES

Johann Peter Salomon, the violinist-impresario who brought Haydn to London in 1791. Salomon led the orchestra — as concertmaster — in the first performances of Haydn's "London" Symphonies.

the sole owner of the three works, and maintained that Herr von Kees (a friend and patron of Haydn's) also had copies — which was true. The agent, however, was convinced of Haydn's innocence and seems to have persuaded the Prince that Haydn had acted in good faith. And the Prince, obviously a generous man, asked his agent to write to "Haiden," and order three more symphonies and invite him to come to Wallerstein at the Prince's expense to conduct them. To make this offer more attractive, he sent Haydn a gold snuff-box weighing the value of 34 ducats, with another 50 ducats in cash.

When Prince Nicolaus Esterházy died that year (1790) and Johann Peter Salomon came to Vienna to fetch Haydn to London, the two men travelled via the Oettingen-Wallerstein Court. There was no time, in December of 1790, for a long visit, but a contemporary document from the Wallerstein Archives notes that Haydn promised to return on his way back to Vienna and pay a longer visit. We do not know whether Haydn found the time on his way back; but it is certain that he sent, or perhaps even brought personally, some of his new "London" Symphonies to Wallerstein, and these parts are still preserved in the archives (now at Harburg Castle).

The three symphonies Nos. 90-92 are the last works in the form written before the London journey. Of them, No. 92 (whose name, "The Oxford," was given to it when Haydn conducted it at the Sheldonian Theatre on the occasion, in July 1791, of his receiving the degree of Doctor of Music, *honoris causa)* is by far the finest; it seems to sum up, to round off, the enormous number of symphonies Haydn had written up to this point. It is a work written in the high summer of a long and productive life, and its infinitely subtle introduction and poignant slow movement show us more of Haydn's real character than do any of his letters of the period. Together with Nos. 85, 86 and 88, it is one of the few symphonic works of the time worthy to stand beside the last four symphonies of Mozart. No. 90 is distinguished by a number of interesting formal details, for instance the device of uniting the opening slow introduction directly with the ensuing *Allegro assai.* The *Menuet,* like that of No. 82 (also written for Paris) seems to have a particularly stately, French character. The faint suggestion of courtly superficiality present in No. 90 is not echoed in No. 91, which, though the slow sections do not reach the heavenly serenity of No. 92, is a striking work all the same.

The remarkable man who persuaded Haydn to come to London was the violinist and impresario Johann Peter Salomon, who was born at Bonn on February 2, 1745, in a house on the same street as that in which Beethoven was later to live. Following extended concert tours through Europe, Salomon came to London in 1781. After his first appearance the *Morning Herald* wrote: "He does not play in the most graceful style, it must be confessed, but his tone and execution are such as cannot fail to secure him a number of admirers in the musical world." A few years later, in 1785, the famous *Morning Chronicle* had this to say of his playing: "Salomon's solo, though perhaps not excelling in tone, was in the greatest point, in pathetic impression, excelled by no one. Whose violin-playing approaches nearer the human voice? On the whole Salomon is a mannerist, but he has much originality — he is very susceptible — he is a genius." We do not know what Haydn thought of Salomon's playing, but he composed for him a number of delightful solos in his symphonies as well as the beautiful quartets known as Opp. 71 and 74 (in reality a single set of six works). However, one of Haydn's directions has its humorous implications: for the solo violin passage at the end of the Trio in Sym-

phony No. 97, Haydn writes: "Salomon solo, ma piano." Salomon owned a great Stradivarius violin which was previously Arcangelo Corelli's and had the latter's name on it. He was a great eighteenth-century gentleman and dined off exquisite silver. He was also that combination of idealist and businessman which constantly grows rarer. After his death in 1815, Beethoven wrote: "Salomon's death grieves me much, for he was a noble man, and I remember him ever since I was a child."

Haydn visited London twice, in 1791-92, and in 1794-95. During each of these visits he composed six symphonies, Nos. 93-98 for the first, and Nos. 99-104 for the second series of concerts. At the end of 1794 a new group was founded in London, called the Opera Concerts. Whereas Salomon's orchestra consisted of some forty players, the Opera Concerts had a brilliant band of sixty performers, of which the leader was the famous violinist Viotti. It was for this orchestra, without any question the greatest in the world at that time, that Haydn wrote his last three symphonies, Nos. 102-104.

The excellence of the London orchestras had a profound effect on Haydn's style. He was now able to write music of great technical difficulty, e.g. the Finale of Symphony No. 94 ("Surprise"), which is of an orchestral standard that rendered it impossible to perform in such a city as Rome. As these brilliant London Symphonies became circulated on the Continent, the orchestras themselves had to improve their standards in order to perform them at all. Haydn was quite aware of this, and when he sent back to Vienna Symphonies Nos. 95 and 96 he asked that the works be given two full rehearsals — obviously the Viennese orchestras were used to reading Haydn's earlier symphonies more or less at sight; such a thing was no longer possible.

Mozart experts long ago established that his operas presented tremendous technical difficulties when they were performed in provincial German opera houses, and we read in particular that these local orchestras had almost insuperable difficulties with the intonation of the wind instruments. Haydn, an old hand at these technical questions, foresaw such difficulties, and at one point in the slow movement of Symphony No. 102, when there is an enharmonic modulation,

he took the trouble to write in the autograph across the two bars in question the words (in Haydn's rather fantastic English) "the same tone." When Haydn returned to Austria in 1795, he found that the Esterházy orchestra had no clarinets, so that when he performed Symphony No. 101 he had to remove the clarinet parts for Eisenstadt and rewrite one whole passage in the first movement, giving the clarinet parts to flute and oboes.

We may illustrate the difficulties of communication by one small point: when Haydn went to London, he found that they had trumpets and kettledrums in the key of B flat, something which was evidently very rare on the Continent (there is no symphony by Haydn previous to his London stay, and none at all in the whole of Mozart, with trumpets and kettledrums in that key). Haydn returned to Vienna, carrying with him three major works in B flat, with trumpets and timpani, which he had composed in London: the so-called *Sinfonia Concertante* of Op. 84, Symphony No. 98 and Symphony No. 102, and thus inaugurated a new tradition in this respect throughout central Europe. Haydn himself became so enamoured of the silvery sound of B-flat trumpets that he used them in no less than four of his last six masses, composed between 1796 and 1802; and of course the effect was not lost on Haydn's most brilliant pupil, Ludwig van Beethoven, who incidentally owned the autograph of a great B flat symphony by Haydn (No. 98). To what brilliant use Beethoven put this new orchestral sound can be observed in his Fourth Symphony.

Beethoven's orchestral technique derives far more from Haydn's last symphonies than from Mozart's. Haydn's off-beat accents and his thematic concentration, not to speak of his type of orchestration, were all stylistic elements that formed Beethoven's own early orchestral style. Indeed, it is no exaggeration to say that Haydn's late symphonies, and particularly those composed for London, had more influence on music history than any other orchestral works written in the second half of the eighteenth century. □

Mr. Landon, a native of Boston who now resides in Italy, is internationally acknowledged as the foremost living expert on the life and works of Haydn. He edited the first complete collection of Haydn's symphonies and is the author of numerous books and articles on Haydn, Mozart and Beethoven.

HAYDN'S LATE SYMPHONIC WORKS

A Selective Stereo Discography

Symphonies Nos. 82-87 ("Paris Symphonies"). Leonard Bernstein conducting the New York Philharmonic. Columbia D3S-769 (three discs).

Symphony No. 88 in G major. Eugen Jochum conducting the Berlin Philharmonic. Deutsche Grammophon SLPM-138823. (with **Sym. No. 98,** *q.v.*)

Symphony No. 92 in G major ("Oxford"). George Szell conducting the Cleveland Orchestra. Epic BC-1156.

Sinfonia Concertante in B flat major for Violin, Cello, Oboe, Bassoon and Orchestra. Soloists; Daniel Barenboim conducting the English Chamber Orchestra. Angel S-36582.

Symphonies Nos. 93-104 ("London Symphonies"). Leslie Jones conducting the Little Orchestra of London. Nonesuch 73019 (six discs).

RECOMMENDED INDIVIDUAL RECORDINGS OF THE "LONDON" SYMPHONIES:

No. 93 in D major & No. 94 in G major ("Surprise"). George Szell conducting the Cleveland Orchestra. Columbia MS-7006.

No. 95 in C minor & No. 101 in D major ("Clock"). Fritz Reiner conducting an unidentified orchestra. RCA LSC-2742.

No. 96 in D major ("Miracle") & No. 104 in D major ("London"). Karl Münchinger conducting the Vienna Philharmonic. London CS-6080.

Symphony No. 98 in B flat major. Eugen Jochum conducting the Berlin Philharmonic. Deutsche Grammophon SLPM- 138823. (with **Sym. No. 88.**)

Symphony No. 100 in G major ("Military"). Karl Münchinger conducting the Vienna Philharmonic. London CS-6230.

Symphony No. 102 in B flat major. Leonard Bernstein conducting the New York Philharmonic. Columbia MS-7259.

—H. G.

STEREO

by JOHN MILDER

TAPE RECORDERS—I: □ Part Ten of the Performing Arts Guide to Stereo Components — How To Buy Them, Hook Them Up and, Hopefully, Enjoy Them.

One of those glittering technological generalities that never came true was (and is) the prediction that tape recording would shortly do in the phonograph record. For one thing, with all due apologies to the people who make recorders and tapes, the record has stayed ahead of tape by a healthy margin in the amount of absolute recording quality (and quality per dollar) deliverable to a home listener. (Master tape recordings, from which phonograph records are made, are wonderful, but commercial tape copies for the home have to be several generations removed from the original.) For another, tape is no more the ideal *playback* medium for the home than the record is a recording medium. The thing one should do with a tape recorder is *record* with it first.

All of which is to ease us into the proper mood to discuss the standard (or "open reel") tape recorder and how it fits into a stereo system. Next month, we will cover two newer kinds of tape machines, the cassette and cartridge recorders, which, though not challenging records, tend to be more of a playback device than is the usual kind of recorder.

If you are thinking about buying your first tape machine, you can make life easier from the outset by thinking of the recorder as a kind of camera — and, more precisely, as the audio equivalent of a very esoteric kind of movie camera that also contrives to project. The camera analogy, while obvious enough, is the key to thinking about the level of quality and precision that you really want in a recorder. To a far greater extent than any other stereo component, a recorder *does* things, and the increase in versatility and in accuracy of function per dollar of cost tends to resemble the situation in photography pretty closely.

Tape recorders sold for use with stereo systems are usually "tape decks" — that is, machines designed strictly for playing through other equipment, with no power amplification or speakers of their own. You *can* get machines that will play all on their own, either with built-in speakers or with external speakers that you can place where you will, but we will concentrate here on tape decks with the assumption that you can extrapolate as needed to "complete" recorders. If you do that, keep in mind that you generally have to spend about seventy to a hundred dollars more to get the same overall quality in a self-contained machine as in the same manufacturer's basic deck.

If sound quality is your prime concern, there are a couple of key indices to look for in a deck. The first is the presence of three separate magnetic heads: one for erasure, one for recording, and one for playback. There are many "two-head" recorders, which combine recording and playback functions in a single head, but the result of this compromise design tends to be a significant loss in overall recording quality, particularly over years of use. It is almost always worth the small premium ($30-$50 in the budget category of recorder) to get the separate head functions.

A seemingly more abstract but critical thing to look for is the presence of some genuine "human engineering." Not to mince words, tape recorders tend to be sloppily designed from a "cybernetic" point of view, often making it almost impossible to realize in practice the excellent recordings the machine *can* make. The only way to research this critical matter is to *use* the machine that interests you — not just listen to it — in a showroom. Oh, the salesman may not stand still for your recording the entire *Symphonie fantastique*, but he can and should let you get familiar with a recorder in much the same style as his brother in the camera department lets you match the needles, focus, and click.

There may be a startlingly small difference in apparent recording quality between a tape deck in the economy class ($150-$200) and the luxury ($400 and up, *way* up) category. But the difference, aside from amenities of the

camera order, can become very real after a year or less of healthy use. The simple single-motor tape mechanism isn't up to the kind of demanding day-to-day use that a machine with separate motors for tape drive and the two high-speed (rewinding and fast-forwarding) functions can handle with relative ease. If you are about to do a lot of recording, then, it can pay to invest in ruggedness and to look for a machine that combines it with simplicity of operation.

In the budget category, though, the performance level can be astounding for "average" use — good enough to tape the records and broadcasts that interest you with virtually no loss of audible "sheen." Among the leaders in this category are the Concord 509-D ($140), Harmon-Kardon TD-3 ($220), KLH Forty-One ($230), and two Sony models: the 255 (two heads, $180) and the 355 (three heads, $230).

The medium-price category in recorders is a large one, with price differences usually coming down to the presence or absence of features such as sound-on-sound (which can add to or, if you prefer, build on an existing recording), automatic reversing (during recording and playback or, more often, on playback alone), and the addition of a third tape speed (1⅞ ips) for casual speed recording. There are simply too many models to keep tabs on, but the brands to conjure with include Ampex, Concord, Pana-Sonic, Roberts, Sony, TEAC, and Viking.

In the above-$400 luxury category, there are many approaches to the notion of ultimate quality. Recorders like the Revox 77 ($600) and the Crown (several models from $700 up) concentrate on the emulation of professional studio recorders, providing things like ten-inch tape reels and operation at the studio speed of 15 ips. The KLH Forty, on the other hand, drops the normal recording speed from 7½ ips to 3¾ in the interest of longer-play and tape economy, and claims results (for $650) comparable to 15 ips. And Tandberg chooses to produce as compact and unobtrusive a "living room recorder" as possible in its Model 64X ($550). What you are after in this category is entirely up to you. Other machines to consider for this kind of expenditure are the Magnecord 1020 ($570), Sony 666D ($575) and TEAC A1610 ($665).

Next month, we'll cover the "new breed" of cassette and cartridge machines. □

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REVIEWS

by HERBERT GLASS

OPERA RECORDINGS

CAVALLI: "L'Ormindo" (1644). Hanneke van Bork, soprano (Sicle); Isabel Garsicanz, soprano (Nerillo); Anne Howells, mezzo-soprano (Erisbe); John Wakefield, tenor (Ormindo); Hugues Cuénod, tenor (Erice); Peter-Christoph Runge, baritone (Amida); Federico Davià, bass (Ariadeno); others. Raymond Leppard conducting London Philharmonic Orchestra. Argo Stereo ZNF 8-10, three discs, $17.37.

MASCAGNI: "L'Amico Fritz" (1891). Mirella Freni, soprano (Suzel); Vincenzo Sardinero, baritone (David); others. Gianandrea Gavazzeni conducting Chorus and Orchestra of the Royal Opera House, Covent Garden. Angel Stereo SBL-3737, two discs, $11.58.

KODALY: "Háry János" (1925). Erszébet Komlóssy, mezzo-soprano (Orsze); György Melis, baritone (Háry János/Napoleon); Peter Ustinov, narrator; others. Istvan Kertesz conducting Edinburgh Festival Chorus and London Symphony Orchestra. London Stereo OSA 1278, two discs, $11.58.

It's a safe bet that not more than a handful of readers of these pages has ever seen a staged production of one of the three rarities listed above. In each case, there is understandable reason for the work's neglect. *L'Ormindo* is an exhumation — a work over three centuries old which, to be staged (and recorded) at all, required countless man-hours of research, reconstruction and, rumor has it, some pirating from other Cavalli operas. *L'Amico Fritz*'s problems are less involved but possibly more damning: 1. It is not at all like its composer's only popularly-accepted work, *Cavalleria Rusticana*, and 2. Its plot is so lacking in conflict that the opera provides no opportunity for the kind of overt musico-emotional display that sets Italian-opera buffs to cheering. What *Háry János* has going against it is the fact that it is not an opera at all — although I prefer to refer to it as such, for simplicity's sake — but a play with incidental music. The market for Hungarian plays with incidental music is a restricted one, to say the least.

Francesco Cavalli (1602-1676) was Monteverdi's successor as the central creative personality in the first Golden Age of opera. He produced some forty operas during his long career and was, for a time, among the most celebrated musical figures in Europe.

If any single musician has been responsible for the Cavalli revival (a very real thing, to judge from the number of European and American performances of his sacred works and operas in recent years) it is the British baroque scholar-harpsichordist-conductor Raymond Leppard. It is he who prepared the present (and only) performing edition of *L'Ormindo* for the Glyndebourne Festival a few summers ago, and it is the Glyndebourne production that is preserved in this superb recording.

In *L'Ormindo*, as in the edition of Monteverdi's *L'Incoronazione di Poppea* he prepared some years earlier, Leppard has filled out orchestral parts, written embellishments, transposed vocal lines, and realized a marvelously complex and resonant continuo which requires the services of thirteen players! The resultant sound must be ten times as thick as anything heard in the courts and theatres of seventeenth century Italy, but arresting it is — and all the more so for Leppard's tolerance, perhaps even encouragement, of a juicy string vibrato. Whatever one may think of the editor-conductor's modernizations, *L'Ormindo* — in the only form we know it — is a work of beauty and distinction.

The story in brief: Ormindo loves Erisbe who is married to old Ariadeno. Amida is also interested in Erisbe — sufficiently so to have jilted the noble Sicle. Ormindo and Erisbe run off together. Amida and Sicle are reunited. Ariadeno dispatches an assassin to rub out Ormindo and Erisbe, but the would-be hatchet man substitutes a sleeping potion for the lethal dose. The contrite Ariadeno not only unites the young couple in blissful cohabitation but gives them his entire kingdom as well. So much for the wages of sin.

The singing of the generally youthful cast is on the highest level throughout, with particularly notable accomplishments by sopranos Isabel Garsicanz and Anne Howells (the latter bills herself as a mezzo); excellent too are Davià, who manages to make a sympathetic figure of the King, and the ancient Hugues Cuénod in the drag role of Sicle's conjuring old nurse.

The plot of *L'Amico Fritz* is so uncomplicated as to be downright anti-operatic. The protagonists are Fritz, a young, wealthy and confirmed bachelor; Suzel, a pretty young village maiden; and a garrulous, meddling, matchmaking rabbi (!) named David. You can guess the happy denouement ten minutes, at most, after the first-act curtain rises.

Fritz was a success at its premiere in 1891. But after making the rounds of European opera houses, to generally good receptions—its most ardent champion in the German-speaking world was none other than Gustav Mahler—the work slipped into oblivion, with only one number, the so-called "Cherry Duet," surviving the work's initial success. There's better music in it, e.g., Suzel's entrance aria, *Son pochi fiori*, and Fritz's last-act Romanza, *O amore, o bella luce*.

It's a low-keyed opera, requiring the utmost in tasteful professionalism from its executants. This the present recording — the first in stereo — provides in abundance. Freni is in fine voice and her portrayal is sufficiently womanly not to be cloying; Sardinero, a young Spanish baritone, has a warmly lyrical, expertly handled voice, and there is sufficiently bluffness in his characterization to keep the old rabbi from becoming a bore. But the real center of attraction is Pavarotti, whose singing is irresistibly lovely — ringing, yet unforced, exquisitely modulated in volume and coloration. And his Fritz is a believable and likable chap. Gavazzeni's affectionate conducting makes it clear that Mascagni was a perceptive and highly skilled orchestrator, something the vocal thud and blunder of *Cav* frequently obscures.

Háry János is known to most of us through the orchestral suite drawn from it by the composer. The mu-

sic of *Háry* — some of it original, much of it arrangements of traditional melodies and lyrics — is full to the brim with catchy tunes and pungent rhythms and harmonies; all of it is orchestrated with stupendous imaginativeness.

Now to the problem. How do you show non-Hungarian listeners that there's more to *Háry* than just the twenty-odd minute orchestral suite? London has been at pains to find a workable solution, but they have laid a two-ton egg in the process. Producer Erik Smith has come up with the idea of presenting *all* the music contained in the opera and in a dramatic context, that is, the music as an integral part of the story of Háry János, a lovable village braggart and tippler who regales the boys at the bar with tall tales about his military and amatory exploits. Smith assigns much of the explanatory material to a narrator, which is not a bad idea. But he also has this narrator act out the parts of the characters in the story. Just one man, mind you, taking on about ten roles. The *acted* material is, we are led to believe, translated into English from the original libretto; the narration was written by Mr. Smith for the occasion. The gentleman who handles all the speaking parts is Peter Ustinov, whom we all know to be a bright, witty, multitalented gentleman. But in *Háry* his efforts wind up being the worst things they could possibly be: precious and tedious. "Get on with the music, damn you," I yelled at my innocent stereo outfit less than a third of the way through the production. OK, Ustinov is good at accents and vocal caricatures—dotty old Austrian empresses, Hungarian braggarts, Russian soldiers, Corsican soldier-emperors (guess who!), etc. But what ultimately emerges here is the large ego of Peter Ustinov. The story and Kodály's music are too frequently forced to take a back seat.

Still, there is much to enjoy, for the musical part of the proceedings is in excellent hands. The leadership of Kertesz, the playing of the London Symphony, the singing of the Edinburgh Festival Chorus and John Leach's cymbalom solos are persuasively idiomatic and superbly recorded. And, happily, Kodály had a good deal of marvelous *Háry János* left over after he had made that orchestral suite. One number *not* in the suite that literally had me out of my listening chair conducting, marching and singing was the "Song of the Hussar," a thrilling rabble-rouser for baritone (Háry), men's chorus and orchestra in the *verbunkos* (recruiting-song) style which plays such a prominent role in the history of Hungarian music. Another revelation was the finale, in which vocal soloists and chorus recall past moments in the opera and present some exquisite new melodies as well. Beautiful, too, is the duet "Between the Danube and Tisza" (Háry and his girlfriend, Orsze) which appears in the orchestral suite as No. 3. It is enchanting either way, but the voices lend it even greater poignancy.

The solo voices are really not very good, by our standards. Komlóssy and Melis — who do most of the work — bear out my long-held belief that pitch is more a matter of personal opinion in Hungary than in most European countries. The lead singers have large, wobbly, laboriously produced voices, but plenty of the right kind of spirit.

London might consider chopping this set down to a single disc, with a minimum of narration, no "acting," and only the fully-developed musical numbers. Pending that eventuality, pick up a copy of London CS-6417, in which Kertesz leads the LSO in the standard orchestral suite, two of Orsze's arias (sung by Olga Szönyi) and Kodály's *Galanta Dances*. □

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Taste made it the world's most popular Bourbon.

KENTUCKY STRAIGHT BOURBON WHISKEY 86 PROOF. DISTILLED AND BOTTLED BY THE FAMOUS OLD CROW DISTILLERY CO., FRANKFORT, KY.

Latest U.S. Government figures
show Silva Thins lowest in tar and nicotine
of all 100's. Lower than most Kings.
Yet better taste.

Silva Thin
the one that's in