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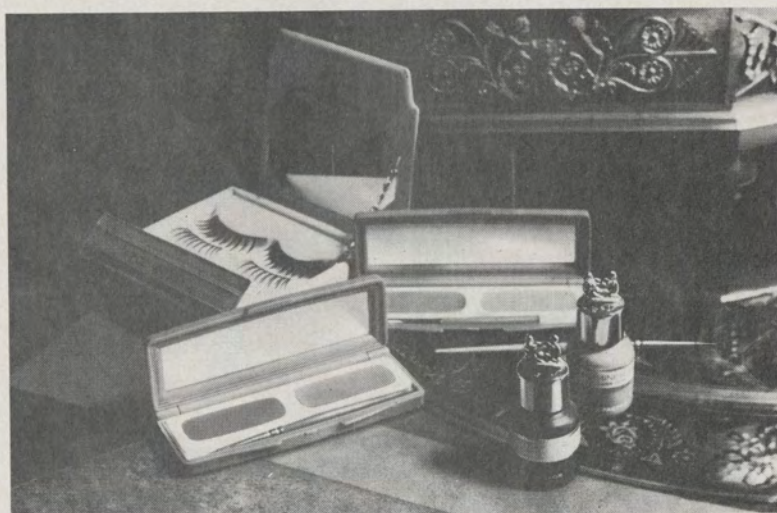
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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
OCTOBER 1970 / VOL. 4 NO. 10

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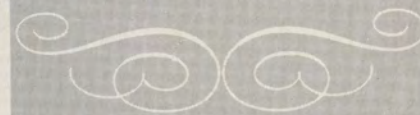
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N°5
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"There is only one Frank Sullivan," P.G. Wodehouse once observed. "I could do with a dozen. To my mind—and it is not a mind to be sneezed at—he is America's finest humorist." Sullivan was born in 1892 in Saratoga Springs, New York, where he has lived for virtually his entire life. His writing career started shortly after World War I on the New York Herald and continued with the New York World. But his greatest fame resulted from his contributions to The New Yorker which began with the magazine's inception. The following essay,* considered to be a Sullivan classic, first appeared in The New Yorker and is included in the recently published collection Frank Sullivan Through the Looking Glass (Doubleday).



The Forgotten Bach

by FRANK SULLIVAN

THE YEAR 1950, the two-hundredth anniversary of the death of Johann Sebastian Bach, 1685-1750, was justly made an occasion to do honor not only to him but to his illustrious relatives, Johann Christian Bach, Johann Michael Bach, Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Johann Gottfried Bernhard Bach, Johann Christian Friedrich Bach, Wilhelm Friedrich Ernst Bach, and the many other scions of that great dynasty without which the world today would be just about toccata-less.

Yet how much does the average music-lover really know about the Bachs? Is there a hint of lip service in our current tributes to them? Does anyone, for instance, know about Johann Wolfgang Hermann Bach, the Bach the Bachs would like to forget, and, indeed, have forgotten? I shall

not be thanked in some quarters for bringing his name up, yet he deserves mention; he was unique in the annals of the family. First, however, a word about that family.

Johann Sebastian, the principal in the present celebration, was, of course, the composer of *The Well-Tempered Clavier*. Johann Sebastian was the brother of Johann Christoph, 1671-1721. Johann Christoph is not to be confused with Johann Christoph Friedrich Bach, 1732-1795, or with Johann Christian Bach, 1735-1782. Johann Christoph was the Ohrdruf Bach, and composed many motets, sarabands, and preludes for the clavier. This Johann Christoph was the grandson of Christoph the Weimar Bach, 1613-1661, and the grandnephew of Johann the Erfurt Bach, 1604-1673. There was also a Johann Christoph Bach, 1642-1703, who was the brother of Johann Michael Bach, 1648-1694. Johann Michael was known as the Eisenach Bach.

No, that's not right. It was Johann Christoph who was the Eisenach Bach. Johann Michael was the Gehren Bach. He was the father-in-law of Johann Sebastian Bach and a nephew of Christoph the Weimar Bach, who was the grandfather of Johann Sebastian and the great-grandfather of Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, Johann Charles Thomas Bach, Johann Friedrich Christian Bach — I mean Johann Christian Friedrich Bach — no, I mean Johann Christoph Friedrich Bach. Johann Christoph Bach, the son of Heinrich the Arnstadt Bach, 1615-1692, was the father of Johann Nikolaus Bach, of Jena, 1669-1753. Johann Nikolaus was the nephew of the Johann Michael Bach, of Gehren, who was father-in-law to Johann Sebastian Bach. Thus, Johann Sebastian was a cousin to his own wife. That is, his first wife. He was no kin to his second wife.

(continued on next page)

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So much for the family background. Though it has never been mentioned until now, I have reason to believe that Johann Wolfgang Hermann Bach, the Forgotten Bach, was one of the many sons of Johann Sebastian Bach, and therefore a great-great-great-grandson of Veit Bach, born circa 1555, who is generally recognized as the founder of the family. Veit Bach played the zither. He had a son named Hans, who was the first Bach to become a professional musician. It seems a far cry from a zither to the Bach oratorio as we know it, and it seems even a farther cry from the Doric simplicity of names like Veit and Hans to the somewhat rococo mazes of Johann Christoph Friedrich and Carl Philipp Emanuel. Yet in accumulating all this nomenclature the Bachs were really only trying to help. As they multiplied, it became increasingly difficult for non-Bach Germans—what there were of them—to tell one Bach from another. (Johann Sebastian alone had twenty children. Well, not quite alone—seven with the help of his first wife and thirteen by courtesy of his second.) The Bachs thought to reduce the confusion by adding more names to each oncoming Bach, but since the names they added were usually Johann or Christoph or Christian or, if they were really in the groove, Friedrich, the result was confusion worse confounded.

At last, the music-loving but baffled Germans gave up trying to identify them by their names and tried associating each with the town where he was court organist.

This plan sounded fine on paper, for there were Bachs at Ohrdruf, Erfurt, Arnstadt, Potsdam, Jena, Bückeburg; in fact, there was scarcely a whistle stop, or organ stop, in Germany that did not have its own Bach. So what happened? When the Germans called Wilhelm Friedemann the Dresden Bach, because he was organist at Dresden, he moved to Halle. When they called Carl Philipp Emanuel the Berlin Bach, because he was court organist at Berlin, he moved to Hamburg. When they called Johann Christoph the Milan Bach, he went to London to teach Queen Charlotte music, if possible. Did they do this to tease? We cannot know. But it was Johann Sebastian Bach who most effectively upset the plan to tell the Bachs apart by tying them up with cities, for he played at one time or another in Arnstadt, Mühlhausen, Weimar, Cöthen, Lüneburg, Leipzig, (continued on p. 52)



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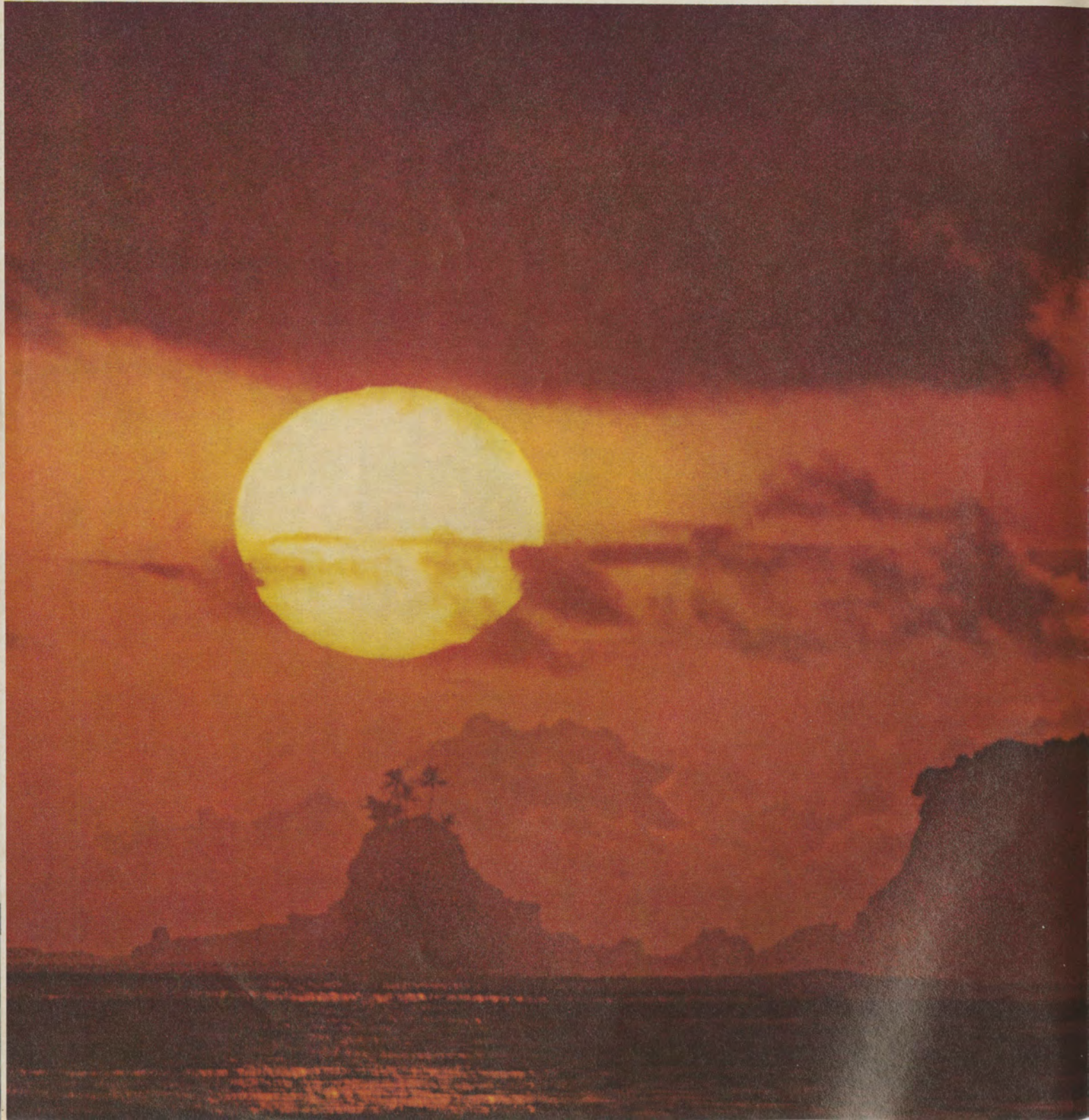
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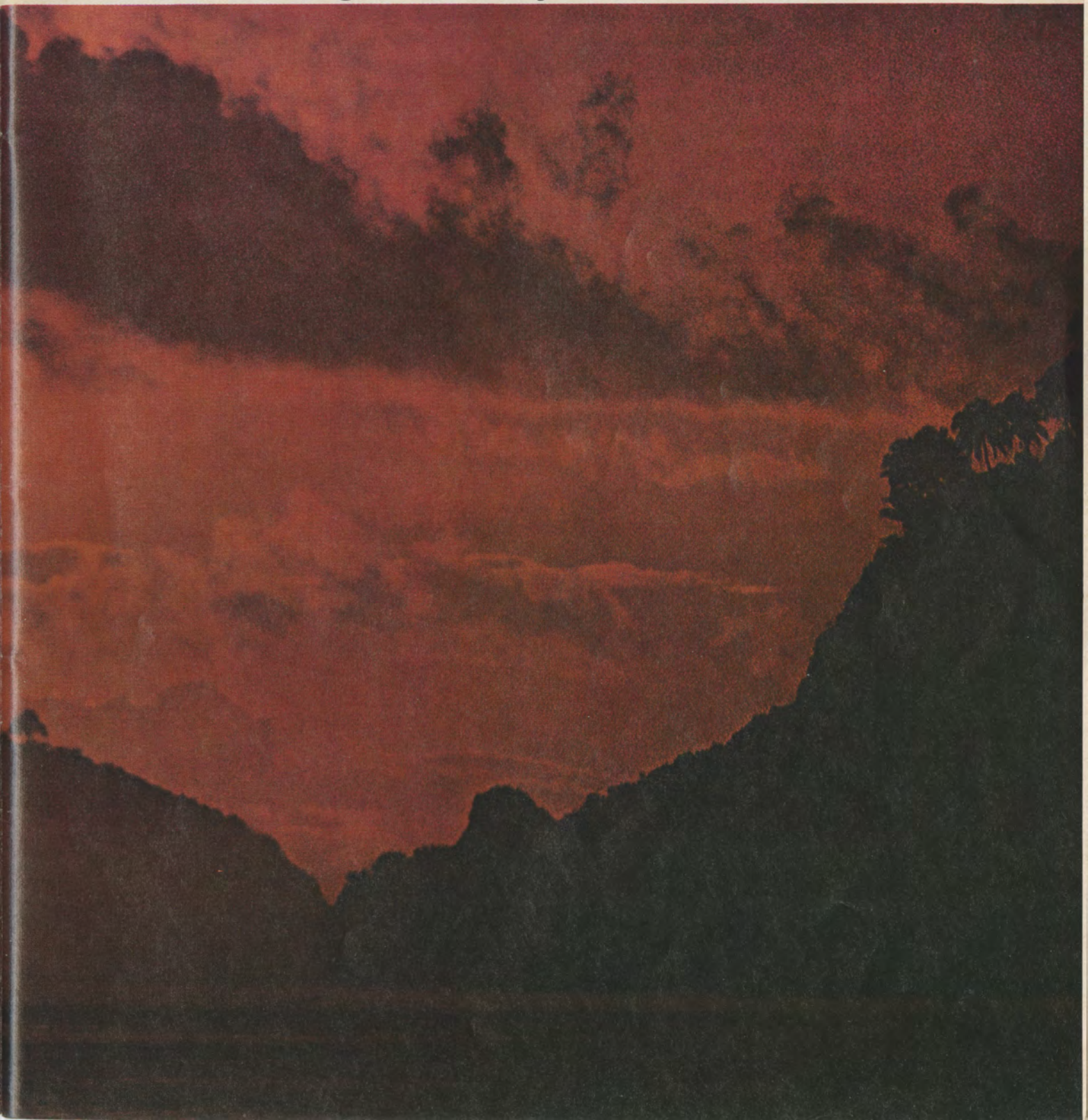
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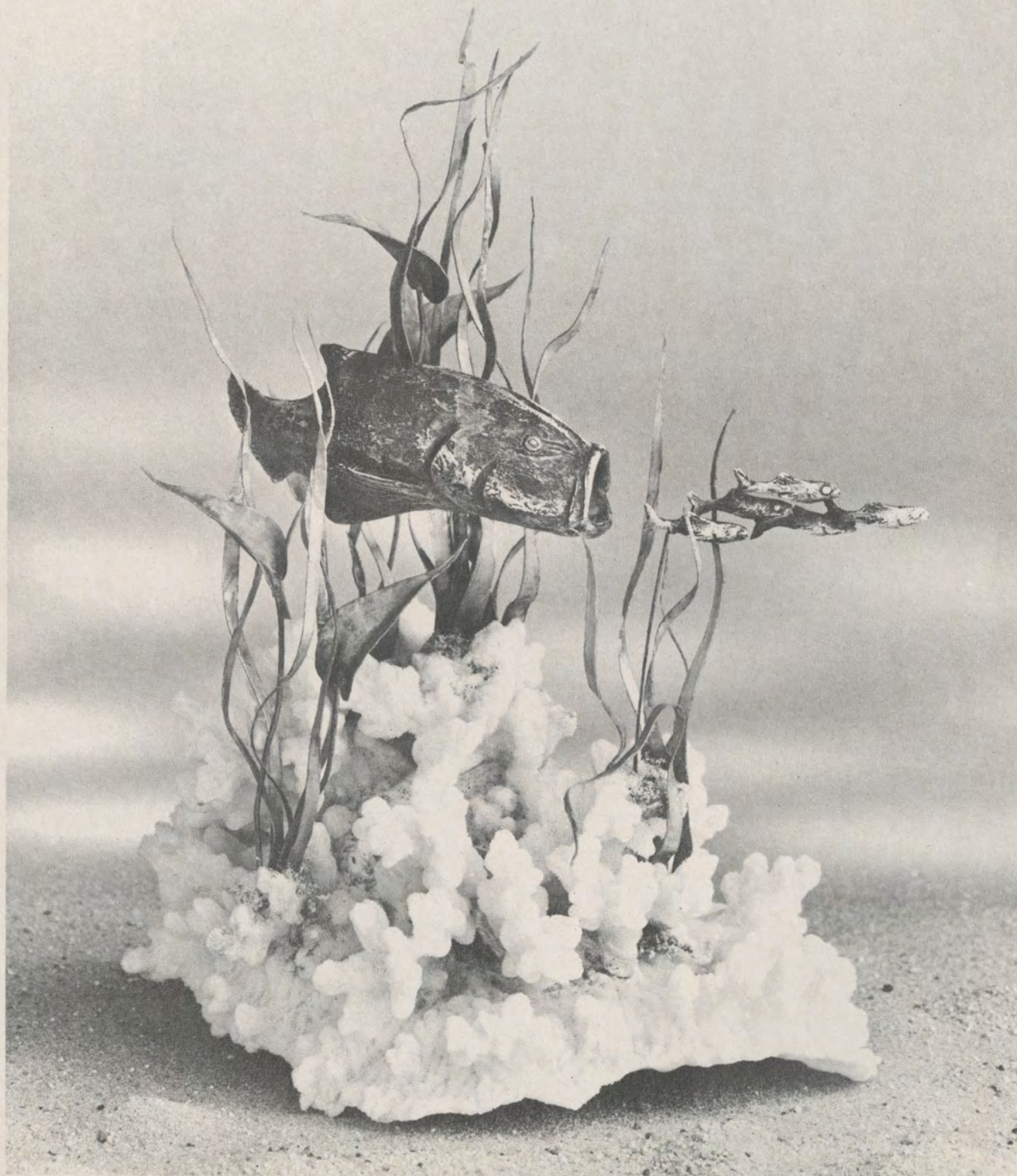
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1899 - 1970

As the curtain goes up on our 1970 season, we of the San Francisco Opera feel a great void. Robert Watt Miller is no longer with us.

We have missed him sorely during the pre-season stage and orchestra rehearsals of which he was such a familiar part for so many years. He used to come into the house and sit in the middle section of the empty main floor, often with a vocal score from his large library, which he would examine to see if there had been any changes in cuts or text. Frequently he walked towards the back of the auditorium to the stage director's desk to give highly valued criticism and comments.

On performance nights he arrived as much as one hour before curtain time, first making a trip to the box office to check on ticket sales, then going backstage to look at the setup and converse with technical personnel. If an organ was placed in the wings, he would almost always sit down and play several passages, the "Largo" by Handel being his favorite selection.

During performances his seat was at the back of Box F, subscribed for by him at all times. He had a very keen eye; whenever he rushed backstage, everyone knew he had noticed something wrong with the scenery or lighting before anyone else had.

After a premiere he would come on stage during curtain calls to personally thank and congratulate the artists. If he

was particularly pleased, he would visit the dressing rooms of singers or directors. He asked all artists appearing with the Company for a signed photograph; the picture gallery in his home was a remarkable documentation of more than 30 years of our opera. Before leaving the theatre, he would often walk around with me on the empty stage to give his frank opinion of the performance. While he was always kind, his praise was not given lightly, so it meant a great deal when it was forthcoming.

We had long and fascinating conversations during his visits to my office, sometimes during repeat performances or on Saturday afternoons. Shortly after last Christmas, he came the day before I left for Europe and stayed for several hours. I could not anticipate that this was to be his final visit.


In his memory Mr. Miller's friends and admirers, from all walks of life and from many parts of the world, have sent contributions to the San Francisco Opera. It is especially fitting that the Board of Directors has authorized the use of these funds to create a new production of *Die Meistersinger von Nürnberg* for presentation during our 1971 season in honor of Robert Watt Miller. It was one of his favorite operas and it is my hope that our new production will be the tangible expression of our deepest gratitude for his many years of service and devotion to the San Francisco Opera.

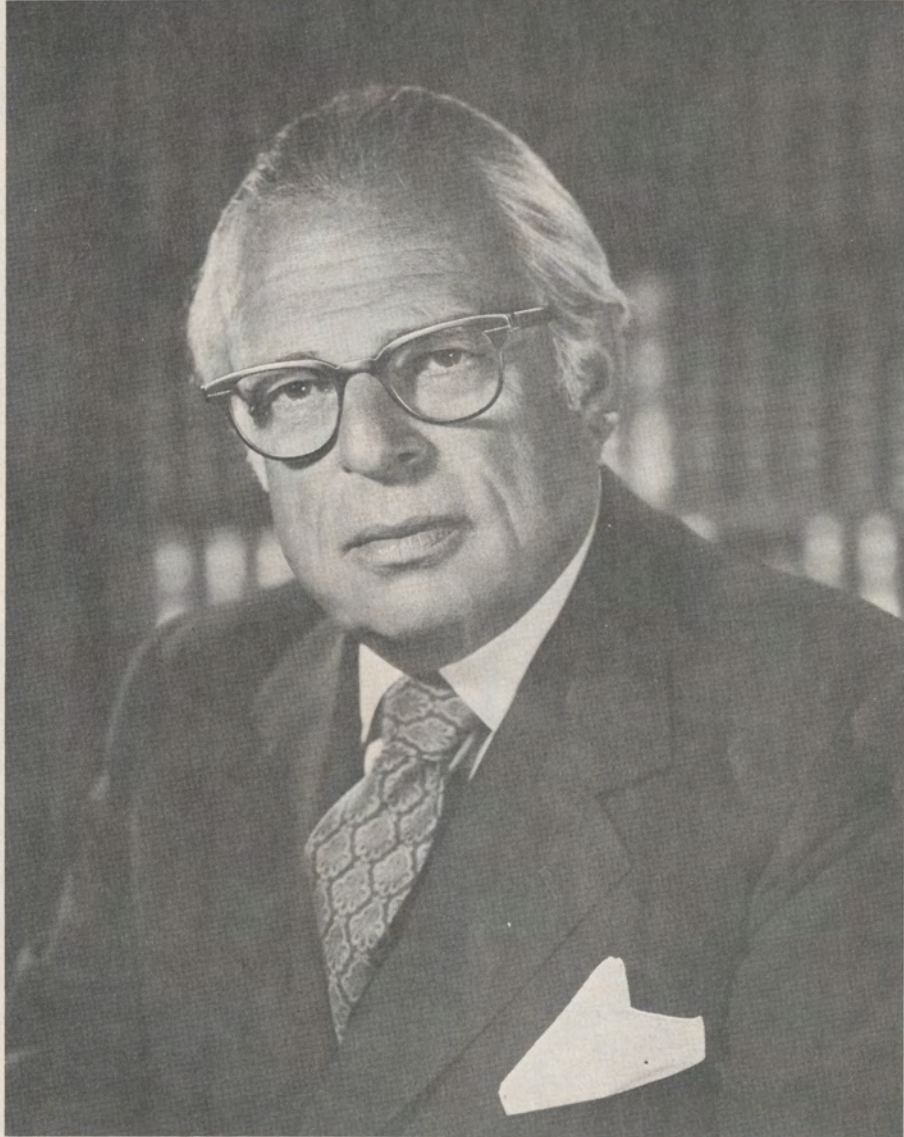
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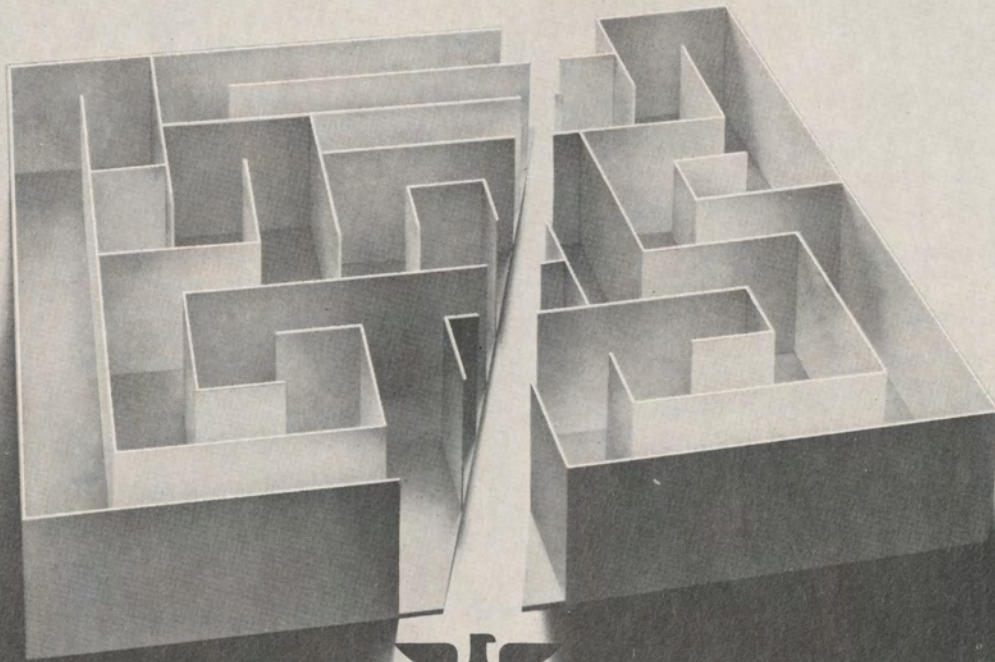
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
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Candida Arias
Gloria Bakkila
Doris Baltzo
Dorothy Bogart
Walda Bradley
Norma Bruzzone
Cynthia Cook
Louise Corsale
Carol Denyer-Bradley
Sandra Drake
Janice Felty
Beverley Finn
Ann Graber
Lisa Louise Hill
Veronika Lebedeff
Tamaki McCracken
Irene Moreci
Ramona Mori
Sheila Newcombe
Luana Noble
Rose Parker
Jeanne Pfandl
Cecilia Sanders
Claudine Spindt
Giovanna Szymkun

Vasso Theoharous
Alma Wells
Elizabeth Wilson
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Theodore Bakkila
Jan Budzinski
Joseph Ciampi
Harry Clarke
Peter Van Derick
Harry M. De Lange
Mischa Dolnikoff
James Eitze
Robert Eggert
Dennis Emberling
Spurgeon Felty
Stan Gentry

John L. Glenister
Colin Harvey
L. B. Hayes
Alva Henderson
John Hudnall
Conrad Knipfel
Eugene Lawrence
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Edward Lovasich
Kenneth MacLaren
Ronald Martin
Robert McCracken
Carlo Micheletti
John Miller
Thomas Miller
Victor Montano
Eugene Naham
Mario Paredes
Frank Parker
Charles Pascoe
James Page
Robert Romanovsky
Victor Shedko
Francis Szymkun
James Tarantino
William Tredway

Boys Chorus

Bradford Brennan
Craig Brennan
Robert Calvert
Frederick Cohen
David Englund
David Green
Randolph Haag
Andrew Harris

Leonard Kalm
Richard Kehres
Tad Laird
Gary Levy
Stuart Misfeldt
Christopher Nowak
Tyrone Po
Geoffrey Reed
Jeremy Renton

Peter Rubardt
Ted Schoenfeld
David Sigal
Scott Spiller
Cyrian Tabuena
Eugene Wang
David Wolins
Henry Wong

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Peggy Davis
Mela Fleming
Karen Hornschuch
Carolyn Houser
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REPERTOIRE 1970 SEASON

Opening Night
Friday, September 18, 8:00

TOSCA (PUCCINI)
Crespin/Spiess, MacNeil, Van Dam,
Capecchi, Fried, Nolen, Lombardi
Conductor: Cillario
Stage director: Mansouri

Saturday, September 19, 8:00

FALSTAFF (VERDI)
Costa, Price, Chookasian, Anderson/Evans,
Burrows, Richardson, Ulfung, Berberian,
Manton
Conductor: Bartoletti
Stage director: Evans, G. Hager

Tuesday, September 22, 7:00

SIEGFRIED (WAGNER)
Lindholm, Nadler, Lewis/Thomas, Stewart,
Ulfung, Richardson, Berberian
Conductor: Suitner
Production: P. Hager
Designer: Skalicki, West

Wednesday, September 23, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Friday, September 25, 8:00

FALSTAFF (VERDI)
Same cast as September 19

Saturday, September 26, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Sunday, September 27, 1:00

SIEGFRIED (WAGNER)
Same cast as September 22

Tuesday, September 29, 8:30

FALSTAFF (VERDI)
Same cast as September 19

Wednesday, September 30, 8:00

CARMEN (BIZET)
Fassbaender, Marsh, Matsumoto, Nadler/
Chauvet, Van Dam, Grant, Nolen, Manton,
Fried
Conductor: Perisson
Stage director: Mansouri
Designer: Bay
Choreographer: Carvajal

Friday, October 2, 7:00

SIEGFRIED (WAGNER)
Last performance this season
Same cast as September 22

Saturday, October 3, 8:00

CARMEN (BIZET)
Same cast as September 30

Sunday, October 4, 2:00

TOSCA (PUCCINI)
Same cast as September 18

Tuesday, October 6, 8:00

CARMEN (BIZET)
Same cast as September 30

Wednesday, October 7, 8:00

FALSTAFF (VERDI)
Last performance this season
Same cast as September 19

Friday, October 9, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Saturday, October 10, 8:00

NABUCCO (VERDI)
Lippert, Anderson, Bybee/MacNeil, Tozzi,
Bjoerling, Grant, Fried
Conductor: Cillario
Production: P. Hager
Designer: Nomikos, West
Choreographer: Collins

Sunday, October 11, 2:00

CARMEN (BIZET)
Same cast as September 30

Tuesday, October 13, 8:00

NABUCCO (VERDI)
Same cast as October 10

Friday, October 16, 8:00

CARMEN (BIZET)
Same cast as September 30

Saturday, October 17, 8:00

COSI FAN TUTTE (MOZART)
Production sponsored by
Crocker-Citizens National Bank
Price, Berganza, Sciutti/Davies, Rinaldi,
Capechi
Conductor: Pritchard
Production: Ponnelle
Designer: Ponnelle, West

Sunday, October 18, 2:00

NABUCCO (VERDI)
Same cast as October 10

Tuesday, October 20, 8:30

COSI FAN TUTTE (MOZART)
Same cast as October 17

Wednesday, October 21, 8:00

NABUCCO (VERDI)
Last performance this season
Same cast as October 10

Friday, October 23, 8:00

COSI FAN TUTTE (MOZART)
Same cast as October 17

Saturday, October 24, 8:00

SALOME (STRAUSS)
Silja, Cervena, Nadler, Matsumoto/Ulfung,
Nienstedt, Peterson, Van Dam, Nolen,
Monk, Grant, Fried, Janzen, Manton,
Hall-Sundquist, Magary, Lombardi
Conductor: Gregor
Production: Wagner/Ebermann
Designer: Wagner/Darling

Tuesday, October 27, 8:30

SALOME (STRAUSS)
Same cast as October 24

Wednesday, October 28, 8:00

COSI FAN TUTTE (MOZART)
Last performance this season
Same cast as October 17

Friday, October 30, 8:00

SALOME (STRAUSS)
Last performance this season
Same cast as October 24

Saturday, October 31, 7:00

TRISTAN UND ISOLDE (WAGNER)
Nilsson, Martin/Vickers, Dooley, Tozzi,
Monk, Davies, Grant, Hall-Sundquist
Conductor: Suitner
Production: P. Hager
Designer: Bauer-Ecsy, West

Tuesday, November 3, 8:00

FAUST (GOUNOD)
Beckman, Anderson, Cervena/Vanzo, Soyer,
Cossa, Lombardi
Conductor: Perisson
Stage director: Fletcher
Designer: Skalicki, West
Choreographer: Johnson

Friday, November 6, 7:00

TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Saturday, November 7, 8:00

OTELLO (VERDI)
Kabaivanska, Nadler/McCracken, Paskalis,
Davies, Grant, Hall-Sundquist, Nolen,
Lombardi
Conductor: Gregor
Production: Ponnelle
Designer: Ponnelle, West

Sunday, November 8, 2:00

FAUST (GOUNOD)
Same cast as November 3

Tuesday, November 10, 7:00

TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Wednesday, November 11, 8:00

OTELLO (VERDI)
Same cast as November 7

Friday, November 13, 8:00

FAUST (GOUNOD)
Same cast as November 3

Saturday, November 14, 8:00

THE RAKE'S PROGRESS (STRAVINSKY)
Marsh, Anderson, Petersen/Van Way,
Dooley, Grant, Fried, Lombardi
Conductor: Schuller
Production: P. Hager
Designer: Skalicki, Colangelo

Sunday, November 15, 1:00

TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Tuesday, November 17, 8:00

THE RAKE'S PROGRESS (STRAVINSKY)
Same cast as November 14

Wednesday, November 18, 7:00

TRISTAN UND ISOLDE (WAGNER)
Last performance this season
Same cast as October 31

Friday, November 20, 8:00

OTELLO (VERDI)
Same cast as November 7

Saturday, November 21, 8:00

FAUST (GOUNOD)
Same cast as November 3

Sunday, November 22, 2:00

TOSCA (PUCCINI)
Kirsten/Domingo, Quilico, Monk, Grant,
Fried, Nolen, Lombardi
Conductor: Levine
Stage director: Farruggio

Tuesday, November 24, 8:00

OTELLO (VERDI)
Same cast as November 7

Wednesday, November 25, 8:00

FAUST (GOUNOD)
Last performance this season
Same cast as November 3

Thursday, November 26, 8:00

Special Thanksgiving Day Performance
Last performance this season
CARMEN (BIZET)

Davidson, Marsh, Matsumoto, Nadler/
Domingo, Monk, Grant, Nolen, Manton,
Fried

Conductor: Perisson

Stage director: Farruggio

Designer: Bay

Choreographer: Carvajal

Friday, November 27, 8:00

THE RAKE'S PROGRESS (STRAVINSKY)
Last performance this season
Same cast as November 14

Saturday, November 28, 8:00

In celebration of Dorothy Kirsten's 25th
Anniversary with the San Francisco Opera
TOSCA (PUCCINI)

Last performance this season
Same cast as November 22

Sunday, November 29, 2:00

OTELLO (VERDI)
Last performance of the season
Same cast as November 7

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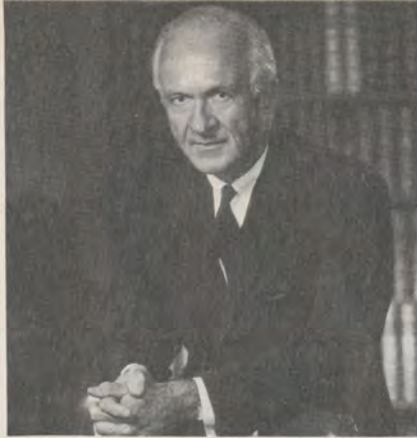
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SAN FRANCISCO OPERA

Our Opera has a reputation for excellence which assures its status among the finest opera companies of the world. Contributing to this reputation are an imaginative approach to repertoire, the introduction of important foreign and American singers, conductors, directors and designers to our audiences and the development of young artists through the affiliated operations of the San Francisco Opera Auditions, the Merola Opera Program, Western Opera Theater and Spring Opera Theater. All of the ingredients are to be found in the present season.

It is extremely satisfying to Kurt Herbert Adler and his staff to be able to report that we entered the 1970 season with a fifteen per cent increase in subscribers, the largest number in our history. Not only have previous subscribers renewed at the highest rate ever, but we are also welcoming over 3500 new subscribers, more than in any past season. And single performance ticket advance sales have been extremely heavy, too. Proof indeed of the continued vitality of opera in the Bay Area.

We are deeply indebted to Crocker-Citizens National Bank for its grant of \$41,200 for the new production of *Così fan tutte*. Part of the Bank's celebration of its one-hundredth anniversary, this marks the first time we have received a new production from a local corporation. Especial thanks should be given to R. Gwin Follis for his efforts to obtain this important grant. We hope that this form of close involvement by business with the arts will become increasingly common in the years ahead.

Unlike so many products, opera performances cannot utilize the techniques of mass production and automation to counteract the rising expenses of labor and materials. So opera production costs continue to spiral upward. Every effort is made by the Association to establish the lowest possible operating budget, consistent with our ability to present opera of the highest standards. While our box-office income covers a higher percentage of costs than is the case for other opera companies, the gap between costs and income must be bridged by our annual Fund Drive. The 1969/70 Fund Drive raised \$580,000, the largest amount in our history, and we are particularly grateful to Robert A. Hornby, Assistant to the President, and Co-Chairmen R. Gwin Follis and Marco F. Hellman for their untiring efforts and to the many thousands of concerned individuals whose generosity has made it possible for us to continue.

However, we are somewhat in the position of the character in *Through the Looking Glass* who had to run faster and faster just to stay in the same place. The 1970/71 Fund Drive target has had to be set even higher than last year in order for us just to maintain our present levels. Our immediate problems are further complicated by the fact that the recent decline in the stock market hit especially hard the family foundations and trusts from which we have in the past received considerable support. This means that we must look to individual and corporate contributors to a greater degree than before for the funds we require. As for the future, it has become more and more evident that the only solution to the mounting financial crisis faced by the San Francisco Opera, in common with all other major performing arts institutions in America, is through substantial increases in the amount of assistance from traditional as well as new sources. Our hopes for increased government funding depend upon our ability to demonstrate widespread financial support from the community.

San Francisco is known the world over as an "opera city". If it is to remain so we must have the personal involvement of each person who loves opera. The maintenance and continued growth of the San Francisco Opera require such involvement. One cannot exist without the other. The Opera cannot exist without you.

Prentis Cobb Hale

PRENTIS COBB HALE
President, San Francisco Opera Association



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New production

COSÌ FAN TUTTE

(IN ITALIAN)

Opera in two acts by
WOLFGANG AMADEUS MOZART

Text by
LORENZO DA PONTE

Conductor
JOHN PRITCHARD*

Production
JEAN-PIERRE PONNELLE

Chorus director
FRANCESCO PRESTIA

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recitative accompaniment by*
PHILIP EISENBERG

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Guglielmo ALBERTO RINALDI*
Don Alfonso RENATO CAPECCHI
Fiordiligi MARGARET PRICE
Dorabella TERESA BERGANZA
Despina GRAZIELLA SCIUTTI
Soldiers, peasants, servants

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*San Francisco Opera debut

THE ACTION TAKES PLACE IN EIGHTEENTH CENTURY NAPLES

ACT I — Scene 1 — An inn
 Scene 2 — A garden of Fiordiligi and Dorabella's villa
 Scene 3 — The girls' room
 Scene 4 — The garden
ACT II — Scene 1 — The girls' room
 Scene 2 — The garden
 Scene 3 — The girls' room
 Scene 4 — The garden

This new production of "Così fan tutte" is made possible through a grant from Crocker-Citizens National Bank.

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 "Così Fan Tutte"

ACT ONE

Trio
La mia Dorabella

Trio
E la fede delle femmine

Trio
Una bella serenata

Duet
Ah guarda sorella

Aria
Vorrei dir, e cor non ho

Quintet
Sento, o dio

Chorus
Bella vita militar

Quintet
Di scrivermi ogni giorno

Terzettino
Soave sia il vento

Recit. and aria
Ah scostati
Smanie implacabili

Aria
In uomini

Sextet
Alla bella Despinetta

Recit. and aria
Come scoglio

Aria
Non siate ritrosi

Trio
E voi ridete?

Aria
Un'aura amorosa

Finale
Ah che tutta in un momento

ACT TWO

Aria
Una donna a quindici anni

Duet
Prenderò quel brunettino

Duet with chorus
Secondate, aurette

Quartet
La mano a me date

Duet
Il core vi dono

Rondo
Per pietà, ben mio

Aria
Donne mie, la fate a tanti

Cavatina
Tradito, schernito

Aria
E amore un ladroncello

Duet
Fra gli amplessi

Così fan tutte

Introduction — Scene 1 — Inn

Don Alfonso expresses doubts about the constancy of women. Guglielmo and Ferrando put forth their fiancées Fiordiligi and Dorabella as prime examples of feminine loyalty.

Don Alfonso proposes a wager: each of the two officers should pay court to the fiancée of the other. They swear by their soldiers' honor to follow Don Alfonso's plans.

Scene 2 — Garden

Fiordiligi and Dorabella gaze at the portraits of their fiancés, promising to be faithful forever.

Don Alfonso announces that both officers have been called to war.

Guglielmo and Ferrando are satisfied with the sadness both girls are showing and firmly believe they will be winners of the wager.

The "military" call.

The lovers bid tender farewells. Ironic commentary from Don Alfonso

The girls are left behind with Don Alfonso.

Scene 3 — The girl's room

Dorabella in despair.

The maid Despina suggests to her mistresses that they enjoy life in the absence of their fiancés.

With the help of the bribed Despina, Don Alfonso introduces the disguised fiancés who flirt with the shocked girls.

Fiordiligi firmly believes her constancy is unshakeable.

Guglielmo boasts about his qualities and Ferrando's. The girls flee. He considers their constancy proved.

Guglielmo and Ferrando claim victory. Don Alfonso refuses to admit defeat.

Ferrando sings about the happiness of love.

Scene 4 — Garden

Fiordiligi and Dorabella are lonely. The disguised fiancés pretend to have committed suicide. Don Alfonso calls in Despina, disguised as a doctor. General confusion.

Scene 1 — The girl's room

Despina starts another clever attack on the girls, who are not so steadfast any more.

Fiordiligi and Dorabella decide to allow themselves a little flirting. They make a choice, and each one picks the other's fiancé.

Scene 2 — Garden

Guglielmo and Ferrando stage a romantic serenade.

Don Alfonso and Despina leave. The pairs are left alone.

Guglielmo woos Dorabella. She falls in love with him. As a token of her love, she gives him her fiancé's locket.

Fiordiligi, aware that she cannot remain indifferent to Ferrando much longer, begs forgiveness from her distant fiancé.

Guglielmo, seeing Ferrando's despair, shows him Dorabella's locket. He wonders about the reasons for feminine infidelity.

Ferrando is disturbed because of his fiancée's inconstancy and also because of his new love.

Scene 3 — The girls' room

Dorabella sings about the ways of Cupid, after which Fiordiligi admits to have fallen in love.

After a last desperate attempt to remain true to her fiancé and follow him to war, Fiordiligi gives in to Ferrando's advances.

Don Alfonso has won: All women are like that!

Finale — Scene 4 — Garden

A mock wedding is prepared. Despina, disguised as a notary, brings the marriage contracts. A march announces the return of the soldiers from the war. The lovers run away, but return immediately dressed as officers. Everything is disclosed. General consternation — despair — reconciliation. Joyful finale.

1.
Winston
tastes good
like a
cigarette
should.

2.
You mean...
as a cigarette
should.

3.
What do you
want,
good grammar
or good taste?

4.
I want an
award for this
set design.



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Women in Love by Stephanie von Buchau

When D. H. Lawrence wrote *Women in Love* (1920), he created the sisters Gudrun and Ursula in the psycho-erotic atmosphere of the Freudian 20th century. The Western world was just emerging from the sexual dark age of Victorianism. Passions were perfervid, tormented, hidden, exhausting.

When Mozart wrote *Così fan tutte* he created the sisters Fiordiligi and Dorabella, who wouldn't have been horrified so much as they would have been dumbfounded by Gudrun and Ursula's neurotic writhings. Love in the 18th century was taken seriously, but with a large pinch of salt. "One must be light," says Hofmannsthal's Marschallin. "Light of heart and light of hand; to hold and take, hold and let go. Life punishes those that are not so . . . and God has no mercy on them."

When contemplating Mozart's ladies one can invoke (of all people) Abraham Lincoln who said: "God must have loved the common people; he made so many of them." Well, Mozart must have loved women (easily enough proved by reading his letters, but we are at the opera and the letters are not at hand; besides, we will have more to say later about equating a man's personal life with his artistic creations) for he created so many lovely ones. Think of gentle Ilia, mourning her captivity in *Idomeneo*; Pamina whose sufferings in *Magic Flute* teach her the courage and steadfastness to help Tamino overcome the trials of fire and water. There is the brave and silly Constanze; the passionate and compassionate Elvira (Anna's frigidity is a subject all by herself); Susanna's infinitely tender "Deh vieni" and the Countess Rosina's fervent "Dove sono."

All the beautiful women in these glorious musical portraits are passionately in love, but none more so than those exasperating, vacillating sisters, Fiordiligi and Dorabella, who are in love, not so much with Guglielmo and Ferrando, as with love itself. In their opening duet, perhaps the most lovely Mozart ever wrote, their music moves in identical intervals and rhythms. At the climax of the duet, first Dorabella and then Fiordiligi goes up and holds a top note while the other sister embroiders it with an identical decoration to the same ironic words: "If this heart of mine ever changes its desires may Love make me suffer while I live." No differentiation of character here, just 73 bars of proof that the ladies are going to be able to switch lovers in Act II (after some not too rigorous self-examination) with cheerful ease.

Mozart's other women in love are mythological (Pamina, Ilia, Elettra) or of an earlier period (Elvira, Rosina, Susanna), but Fiordiligi and Dorabella are the composer's contemporaries. There is even a story that Da Ponte based his libretto on an actual incident which had taken place in Vienna only a few years before. Apocryphal or not, no better period for setting *Così* could be found than the second half of the 18th century in which Mozart lived. (*Così* was finished in 1790, the year before Mozart's death and the year after the beginning of the French Revolution.)

18th century woman was an intensely feminine creature who tantalized and infuriated man—Mozart among them. Her dress emphasized this femininity: a gown, usually an open robe, worn over wide petticoats held out with hoops, the petticoats flirting out the front of the gown. Bodices were low cut displaying the

swell of bosoms (especially in the royal courts to which Mozart was no stranger) while the sleeves were tight and elbow length to expose plump little forearms. She was actually much more "liberated" than her shrill 20th century counterpart, if only because she didn't have to contend with 100 years of Victorianism.

Her sexual attitudes were open and in intimate matters she was as direct as a woman can ever be—with this proviso: that she be discreet. Mozart, who wrote some of the world's most frankly erotic love letters to his wife, was also known to admonish her: "A woman must make herself respected, or else people will begin to talk about her." In other words, women pretty much did what they liked, had lovers, changed partners, tried to avoid both pregnancy and disease, but always with the light touch. Mozart transferred this personal life style to his credo on music: "As passions, whether violent or not, must never be expressed in such a way as to incite disgust, so music, even in the most terrible situations, must never offend the ear, but must please the hearer . . ."

There are no terrible situations in *Così*, only delicious ones; situations that we can see today with our cold, clear eyes are only too delightfully true. But *Così* did disgust the 19th century. Da Ponte's libretto (his last for Mozart and his best) was frequently "improved" to remove its "immoral and offensive" elements. Beethoven, who wrote the moral opera to end all moral operas, often remarked that he could never have written a *Don Giovanni* or a *Così* with their "indecent" librettos. We can be glad he didn't try, because for all the glories of *Fidelio*, Beethoven hardly had the sense of humor to do justice to a *Così*.

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Even today there is no universal agreement on what *Così* means. Patrick Hughes says it disturbs him because it is a "perfect work of art." Christopher Benn calls it "artificial." Brigid Brophy, that terror of male critics who hemorrhage every time she makes one of her outrageous statements on Mozart, calls it a "tragic drama" and an "ironical satire." It is both, of course; *life* is both. No one knew better than Mozart what life and women were all about.

At the time he was writing *Così*, Mozart had been married to Constanze Weber for eight years, but he had never quite gotten over being jilted by Aloysia, Constanze's older sister. Nor was Constanze a model of virtues, though there is no actual proof that she was unfaithful. It is reasonable to read into the inconstant sisters of *Così* a parallel with the flighty Weber girls. Brophy says that Mozart's "anxiety about fidelity" produced the perfect 18th century comedy: the war between the sexes. However, it is always dangerous to equate his personal life with an artist's work. After all, the same year that Beethoven wrote the despairing, suicidal Heiligenstadt Testament (1802) he also produced the sunny *Second Symphony*.

No, whatever the parallels, whatever Mozart was "thinking about" when he wrote *Così*, it was Da Ponte who wrote the libretto for the opera subtitled "A School for Lovers" in which everyone learns a lesson: women, that their fidelity is only as strong as the next man who tests it and men, to beware not of women (it isn't our fault we are human!) but of giving women super-human attributes and then complaining when their goddesses prove to have feet of clay. Those two lessons, if learned by the whole world, could probably reduce the divorce rate by one half.

What Mozart did was cover the bare bones of the story (such witty bones all the same) with a delicious mixture of parody and sincerity. In "Come scoglio" he uses the low notes (as Brophy has pointed out) to show us Fiordiligi's depth of character, and

the wide range of the aria (from low A to high C) to display, not the lady's singing voice, but her generous personality. At the same time, the aria is a mock of the heroic exit arias in *opera seria*. How funny to hear Fiordiligi huffing and puffing so righteously when in Act II she is going to fall into Ferrando's arms (his entrance music in No. 29 is my favorite spot in the whole opera) and sing a rapturous duet with him, the passionate sincerity of which cannot be doubted. (Have you ever wondered how those two men can sound so honest and be such rascals? Mozart is perfectly capable of observing that men are no different than women, despite the prejudice of the title. *Tutte*, of course, is the feminine plural.)

Dorabella is more featherheaded than Fiordiligi and we are sometimes given the impression that she falls for a bauble rather than a man, but since she has been sniffing around him ever since the baritone Albanian arrived on the scene, her capitulation isn't as calculating as it may seem at first sight. "Smanie implacabili" is just as absurd as "Come scoglio" if not quite so difficult to sing.

It is interesting to note that Dorabella takes the departure of the lovers in Act I harder than Fiordiligi does, but that she is the first to yield to the Albanian. Still waters, Da Ponte and Mozart agree, run deeper than the shallow but turbulent stream. All the same, in giving them that ravishing duet in the first act, Mozart proves that his affection for women in love is not limited to one or the other. He loves them all with as fickle and changeable a nature as his creations show on stage. It could be no other way and still be human; and *Così*, for all that people call it artificial, is the least heroic, most simply and good-naturedly human opera Mozart ever wrote.

Stephanie von Buchau has been Music and Dance Editor of SAN FRANCISCO Magazine since 1964. She has also published articles in MUSIC AND MUSICIANS, OPERA NEWS, MUSICAL AMERICA and OPERA.

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September 16
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Speaker: Speight Jenkins

October 9
NABUCCO
Speaker: Giorgio Tozzi

October 15
COSI FAN TUTTE
Speaker: Robert Darling

November 6
OTELLO
Speaker: Dr. Jan Popper

November 13
THE RAKE'S PROGRESS
Speaker: Gunther Schuller.

Presented by Opera ACTION
South Peninsula Chapter
Oak Creek Club
Palo Alto, 10:00 a.m.

September 17
SIEGFRIED
Speaker: Speight Jenkins

September 24
FALSTAFF
Speaker: Dr. Jan Popper

October 1
NABUCCO
Speaker: Dr. Stanley Easter

October 15
OTELLO
Speaker: John Rockwell

November 5
THE RAKE'S PROGRESS
Speaker: Miss Marie Gibson

Presented by Opera ACTION
Marin County Chapter
Marin Art & Garden Center
Ross, 8:30 p.m.

September 17
SIEGFRIED
Speaker: Speight Jenkins

October 8
COSI FAN TUTTE
Speaker: Dr. Jan Popper

October 22
FAUST
Speaker: James H. Schwabacher, Jr.

November 5
OTELLO
Speaker: Miss Stephanie von Buchau

Presented by the Jewish Community Center
3200 California St., San Francisco 8:30 p.m.

September 21
"A Half Century of the
San Francisco Opera"
Speaker: Arthur Bloomfield

October 12
"Mozart and Stravinsky"
Speaker: Robert Commanday

Presented by the San Jose
Opera Guild
Rosicrucian Museum Auditorium
San Jose, 10:00 a.m.

September 18
SIEGFRIED
Speaker: Speight Jenkins

September 25
FALSTAFF
Speaker: Dr. Jan Popper

October 2
NABUCCO
Speaker: Dr. Stanley Easter

October 9
COSI FAN TUTTE
Speaker: John Tyers

October 16
OTELLO
Speaker: John Rockwell

October 23
TRISTAN UND ISOLDE
Speaker: to be announced

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CARMEN (Bizet)
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Wednesday, October 21, at 1:00

Friday, November 13, at 1:00

Friday, November 20, at 1:00

Tuesday, November 24, at 1:00

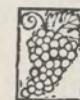
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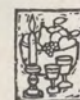
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WHO'S WHO



SYLVIA ANDERSON returns to San Francisco for her fourth season. Her debut role in 1967 was that of Octavian in *Der Rosenkavalier*, with which she scored a great success. That same year she also sang Siebel in *Faust*, a role she will re-create this season. Born in Denver, Colorado, Miss Anderson graduated from the Eastman School of Music in Rochester, N.Y. She sang with the Central City and Santa Fe operas before going to Europe on a Fulbright scholarship. Currently a leading mezzo-soprano of the Frankfurt Opera, Miss Anderson makes frequent guest appearances in most of the major European opera houses. Last summer she sang at the Bayreuth Festival for the first time.



TERESA BERGANZA, famous Spanish mezzo-coloratura, returns to San Francisco for the third time. Her previous triumphs here, still warmly remembered, include Rosina in *Il Barbiere di Siviglia* and the title role in last season's *La Cenerentola*. Madrid-born Miss Berganza made her debut there in 1955, and in 1957 attracted the attention of the opera world at the Aix-en-Provence Festival as Dorabella in *Così fan tutte*, the role she will sing here this season. In 1958, she made several debuts (La Scala, Glyndebourne, American debut in Dallas) and she also met and married the pianist and composer Felix Lavilla. Hailed for her musicianship, voice and personal charm wherever she goes, Miss Berganza has graced every major opera house and music festival. Her numerous recordings are as popular as her appearances on the opera and concert stage.



ROLF BJOERLING, making his San Francisco Opera debut as Ismaele in *Nabucco*, is the son of the late Swedish tenor Jussi Bjoerling. He studied at the Royal Academy of Music in Stockholm and also in Chicago. One of his most recent appearances with the Stockholm Royal Opera was as Calaf to Birgit Nilsson's Turandot. Mr. Bjoerling also appears throughout Europe in recitals, oratorio performances, as well as on radio and television. He is currently appearing with the Stockholm, Berlin, Oslo and Gothenburg operas and makes his home in Bromma, Sweden.



ARIEL BYBEE was born in Nevada and raised in California. In 1968, she was a winner of the San Francisco Opera Auditions, followed by a summer with the Merola Opera Program. In 1969, she studied at Santa Barbara with Lotte Lehmann and this year appeared as *Tosca* and *La Traviata* in Salt Lake City and as Juliette in *Romeo et Juliette* in Los Angeles.



RENATO CAPECCHI, whose opera career spans two decades and encompasses over 260 roles, was previously heard in San Francisco as Dr. Bartolo in *Il Barbiere di Siviglia* (1968) and Fra Melitone in *La Forza del Destino*, and Dandini in *La Cenerentola* (1969). Capecchi was featured in 15 world premieres of operas written by contemporary composers. He has recorded several complete operas and a number of single LP's. During this season, he will be heard as the Sacristan in *Tosca* and as Don Alfonso in *Così fan tutte*.



SONA CERVENA, returning here for her eighth consecutive season, is well known to San Francisco operagoers through her many character portrayals. The striking mezzo-soprano from Czechoslovakia started her career as an actress, but music soon took first place and she was engaged by the Brno Opera House. A Prague recital led to a contract with the Berlin Deutsche Oper and a great number of appearances in most major European and American cities. One of her recent successes included the leading role in the world premiere of Kelemen's *Belagerungszustand* (State of Siege), given in Frankfurt.



GUY CHAUVET, Don Jose in this year's *Carmen*, is returning for the third time to the San Francisco Opera. He was previously heard here as Aeneas in *Les Troyens* and Radames in *Aida*. Born in the south of France, Chauvet is a business college graduate who as a student won several vocal competitions, which resulted in a contract with the Paris Opera in 1958. He made his debut

there in the title role of Berlioz' *La Damnation de Faust*. Since then, he has been very active in France and abroad, and has also made a number of recordings, including the complete *Herodiade* and an abridged version of *Les Troyens*.



CARLO FELICE CILLARIO, musical director of the Sydney Opera, makes his San Francisco Opera debut as conductor of *Tosca* and *Nabucco*. He started his career as a violinist, and was rewarded with the Paganini Prize in 1935. After spending several years as professor at the Santa Cecilia Conservatory in Rome, he dedicated himself to conducting in 1942. Since then, he has had assignments with every principal orchestra and opera house of the world. He was permanent conductor of the Angelicum Orchestra of Milan for five years and is the founder of the Bologna Chamber Orchestra. He also spent five years as a conductor of the Chicago Lyric Opera. Several recordings made by Maestro Cillario have won the coveted *Grand Prix du Disque* award.



RYLAND DAVIES joins the impressive group of Welsh singers currently on the roster of the San Francisco Opera. This fall, during the season marking his American debut, he will be heard as Ferrando in *Così fan tutte*, Cassio in *Otello* and the Sailor's Voice in *Tristan und Isolde*. Born in Cwm Ebbw Vale, Davies was educated at the Royal Manchester College of Music. While still a student, he won several prizes, including the Ricordi Prize and the Imperial League of Opera Prize. His principal role at Glyndebourne in 1968 was that of Belmonte in *Die Entführung aus dem Serail*. By 1969, he performed with every British opera company and with every major orchestra. His appearances this year included Cassio in the Salzburg Festival production of *Otello* under von Karajan.



RENATE EBERMANN has been with the Bayreuth Festival since 1955 as assistant choreographer, and later as assistant stage director to Wieland Wagner. After his death, she directed his productions in Germany as well as abroad. Among the many operas she has directed are *Fidelio*, *Elektra*, *Parsifal*, *Das Rheingold* and *Götterdämmerung*. When she is not travelling on various assignments, she runs her own studio in Munich, where she teaches ballet, gymnastics, jazz dance, pantomime and stage action. She first came to San Francisco in

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1968 to make her American debut with the staging of *Salome*.



BRIGITTE FASSBAENDER, a leading artist of the Munich Opera, is making her American debut in the title role of *Carmen*. Born in Berlin, she is the daughter of the famous baritone Willy Domgraf-Fassbaender, who was also her voice teacher. After completing her studies of music at the Nuremberg Conservatory, she was immediately engaged by the Munich Opera. Her best known roles there include *Carmen*, Princess Eboli in *Don Carlo*, Octavian in *Der Rosenkavalier*, *Orpheus*, Dorabella in *Così fan tutte*, Cherubino in *The Marriage of Figaro* and Orlofsky in *Die Fledermaus*. Her most recent appearances include Cherubino and Dorabella at the Munich Summer Festival and a concert with Herbert von Karajan at the Osaka Festival in Japan.



HOWARD FRIED has been with the San Francisco Opera for fourteen seasons and has some 150 active opera roles in his repertoire. A resident of San Diego, Fried has sung with most of the opera companies in the United States. He appeared in a number of leading tenor roles with the New York City Opera and is also very active as a concert and oratorio performer.



CLIFFORD GRANT, returning to San Francisco for his fifth consecutive season, was born in Melbourne, Australia, where he was known as a concert performer. He went to England and was soon singing principal opera roles. Presently on the roster of the Sadler's Wells Opera, Grant was this year heard as Hunding in *The Valkyrie*, Don Basilio in *The Barber of Seville* and Pogner in *The Mastersingers of Nuremberg*. He sings the role of the Commendatore in a new recording of *Don Giovanni*.



BOHUMIL GREGOR is currently first conductor at the Hamburg Staatsoper and since 1965 has been a 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 Theatre. Maestro Gregor is acclaimed for his Janacek recordings, and has conducted all of the Czech composer's works in the theatre. One of his most recent assignments included the world premiere of Kelemen's opera *Belagerungszustand* (State of Siege) with the Hamburg Opera. His American debut took place last season in the San Francisco Opera production of Janacek's *Jenufa*.



PAUL HAGER has staged more than seventy productions here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*, *Katerina Ismailova*, *The Makropoulos Case* and *The Visitation*. Hager started his career in Munich and in 1951 became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. He has staged operas at the Vienna State Opera, in Naples, Cologne, Essen, Mannheim, Nürnberg, Buenos Aires and Salzburg. His recent productions here included the complete Ring cycle, *Jenufa* and *The Magic Flute*.



DAVID HALL-SUNDQUIST started singing in a boys chorus in his native Chicago. His early opera experience included four seasons with the Chicago Lyric Opera Chorus. Following four years in the army, during which he was tenor soloist with the U.S. Army Chorus, he joined Western Opera Theater in 1969, and was heard in several leading roles.



STEPHEN JANZEN won the San Francisco Opera 1968 Auditions as a baritone, but has recently started singing tenor roles. A resident of San Francisco, Janzen is a graduate of San Jose State College and Union Theological Seminary in New York. He has appeared with the Metropolitan Opera National Company, as well as in concert with a number of orchestras. This will be his third season with the San Francisco Opera.



MARION LIPPERT grew up in Munich where

she received most of her musical education. She made her professional debut at Hagen as Aida (1954). In subsequent years, she appeared in a great number of European cities, including Berlin, Zürich, Munich and Vienna. Miss Lippert has been on the roster of the Stuttgart Opera since 1964. Last year, she took part in their production of the Ring cycle, and this summer was featured in the title role of the new production of Norma. Her American debut took place at the Metropolitan Opera in 1968 in Turandot, a role for which she returned the following year. Her portrayal of Abigaille in Verdi's Nabucco represents her San Francisco Opera debut.



RICHARD LOMBARDI will be heard in five roles during his debut season here. He took his masters degree at UCLA and has performed with the Santa Monica Civic Opera and with Dorothy Warenskjold's Musical Theater. Last summer, he was an apprentice artist at the Santa Fe Opera where he appeared as a soloist in the world premiere of Luciano Berio's Opera.



CORNELL MacNEIL is returning to San Francisco for the fourth time since his debut here in 1955 and will be heard in two roles for which he is well known: Baron Scarpia in Tosca and the title role in Nabucco. Born in Minneapolis, MacNeil received his musical training in Minnesota and Connecticut. His career started in Broadway musicals, which led to Menotti's The Consul, which in turn led to his debut with the New York City Opera as the elder Germont in La Traviata. In 1959 he made his debuts at La Scala and at the Metropolitan and has since been heard in a great number of leading roles throughout the world. He has also recorded eight complete operas and several single LP's.



RICHARD MAGARY received his early musical training at San Jose State College, and his masters degree in music from Columbia University. His professional career began with the "Winged Victory Chorus" and continued with a number of engagements in opera, oratorio and concert. In Salome, Magary will be making his San Francisco Opera debut.



LOTFI MANSOURI was born in Iran and first came to the United States in 1947 to study psychology in L.A. His early operatic experience included carrying spears in the San Francisco Opera productions at Shrine Auditorium. Currently chief stage director at Geneva, he is also under contract with the Zürich Opera as guest director. During the last five years, he has also made an impressive list of guest appearances in all major European opera houses. His recent successes with the San Francisco Opera include Un Ballo in Maschera, L'Elisir d'amore and Fra Diavolo.



RAYMOND MANTON was born in New York City but has been a San Francisco resident for many years. In addition to his 29 character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard in recitals and oratorio performances throughout the Western United States. He has been a frequent guest soloist with the San Francisco Symphony Orchestra.



JANE MARSH returns to San Francisco Opera for her third season. Born in San Francisco and raised in Mill Valley, Miss Marsh achieved world-wide prominence as first prize winner of the 1966 Tchaikovsky competition in Moscow. In 1968, she signed a contract with the Düsseldorf Opera, where she has been singing since. Her San Francisco Opera debut took place in 1967 as Pamina in The Magic Flute and she returned the next season for Liu in Turandot. Miss Marsh frequently appears on the concert stage, most recently in Madrid performances of Elijah and in Mahler's Fourth Symphony with the New York Philharmonic. Her latest recordings include Beethoven's Ninth Symphony with the Boston Symphony and Mendelssohn's Elijah with the Philadelphia Orchestra.



SHIGEMI MATSUMOTO won the San Francisco Opera Auditions in 1968 and made her San Francisco Opera debut that fall. She has



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been a leading soprano of Western Opera Theater for the past two seasons, and appeared with Spring Opera of San Francisco. Miss Matsumoto has sung in the last two opening night concerts of the San Francisco Pops with Arthur Fiedler, and has performed throughout the Western United States as a Community Concert artist.



ALLAN MONK, on the roster of the San Francisco Opera for four seasons, started his career with the Merola Opera Program. The young Canadian baritone was a member of the Western Opera Theater for three seasons, where he sang a number of leading roles. His appearances with Spring Opera of San Francisco include the title role in *The Marriage of Figaro* and Capulet in *Romeo et Juliette*. He recently sang the title role in the Honolulu Opera's performances of *The Barber of Seville*.



SHEILA NADLER is returning to San Francisco for her third consecutive season, and will be heard in *Siegfried*, *Carmen*, *Salome* and *Otello*. This past winter she made her debut at the New York City Opera as Jocasta in *Oedipus Rex*. Following her San Francisco schedule, she will be heard as Ulrica in *Un Ballo in Maschera* and as Feodor in *Boris Godounov*, both in Pittsburgh. Born in New York, Miss Nadler studied at the Mannes School of Music, Hunter College, Manhattan Opera Theater and the Metropolitan Opera Studio.



GERD NIENSTEDT makes his San Francisco Opera debut as Jochanaan in *Salome*. The Hannover-born German bass has been a permanent member of the Cologne Opera since 1961, and a regular member of the Bayreuth Festival since 1962. This year at Bayreuth, he was heard as Donner in *Das Rheingold*, Kothner in *Die Meistersinger* and Klingsor in *Parsifal*. His repertoire includes Don Pizarro in *Fidelio*, the title role in *Wozzeck*, the Landgrave in *Tannhäuser*, Hunding in *Die Walküre*, Hagen in *Götterdämmerung*, King Philip in *Don Carlos*, Prince Gremin in *Eugene Onegin* and Claggart in *Billy Budd*. Nienstedt sings regularly at the Vienna State Opera. Of particular note during the past year was his appearance in the title role of *Boris Godounov* (Cologne) in the production by Jean-Pierre Ponnelle.



TIMOTHY NOLEN, a leading baritone of Western Opera Theater for the past two years, returns to San Francisco Opera for his third season since his debut here in 1968. He has also appeared with Spring Opera of San Francisco and in a number of recitals and concerts. Last summer, he scored a great success in the opening concert of the San Francisco Pops with Arthur Fiedler and also sang Mahler's *Songs of a Wayfarer* at the Ojai Festival under the baton of Pierre Boulez.



JEAN PERISSON studied at the Paris Conservatory and at the Salzburg Mozarteum. His first permanent appointment was as conductor of the French Broadcasting Corporation in Strasbourg. He then went to Nice where he served as head of both the Opera and the Nice Philharmonic. His conducting assignments there included French premieres of *Katerina Ismailova* and *Elegy for Young Lovers*. Guest engagements have taken Perisson throughout Europe and the USSR. His American debut took place here in 1966 when he conducted *Les Troyens* and *Carmen*.



GLADE PETERSON is currently leading tenor of the Zürich Opera. He is coming to San Francisco following Toronto performances of *Fidelio*, where he sang Florestan to Anja Silja's Leonore. After his early musical training in Salt Lake City, he appeared with a number of opera companies and orchestras in the United States. In 1960, he made his European debut in Spoleto as Rodolfo in *La Boheme*, followed by his Zürich debut as Des Grieux in *Manon Lescaut*. He will be remembered in San Francisco for his portrayal of Laca in last year's production of Janacek's *Jenufa*. Since his debut here in 1962, he has appeared in 16 roles. He regularly sings in Berlin, Vienna and Munich.



JEAN-PIERRE PONNELLE attended the Sorbonne and the Free University of Berlin. While at the Sorbonne, he studied painting

with Fernand Leger and also met Hans Werner Henze, who asked him to design costumes and scenery for a ballet and his opera *The Stag King*. The success of this venture decided Ponnelle's career. By now, he is one of the most sought-after designer-directors of the opera world, and one of the few people to combine both tasks. His San Francisco Opera designing assignments included the American premiere of Orff's *The Wise Maiden* (1958), which also marked Ponnelle's American debut, *Carmina Burana* and *Die Frau ohne Schatten*. He is best remembered for his direction and design of last season's *La Cenerentola*. His recent successes included *Così fan tutte* at Salzburg with Seiji Ozawa, and the original version of *Boris Godounov* at Cologne. Ponnelle is married to the German film star Margit Saad.



MARGARET PRICE is well remembered for her American debut here last year as Pamina in *The Magic Flute*. Educated in Wales and London, Miss Price was first heard with the Welsh National Opera as Cherubino in *The Marriage of Figaro*. In 1963, as understudy for Teresa Berganza at Covent Garden for the same role, the young Welsh soprano had her unexpected chance to sing when Miss Berganza was taken ill. Since then, she has appeared in leading roles there and at Glyndebourne. Miss Price performs extensively in recitals and symphony/oratorio performances, and has made several recordings, most recently of Handel's *Messiah*.



JOHN PRITCHARD, the famous conductor and Mozart specialist, makes his San Francisco Opera debut in the new production of *Così fan tutte*. His involvement in opera began at Glyndebourne, where he started as assistant to the assistant conductor. In 1951, he conducted his first opera there (*Don Giovanni*) and in subsequent years appeared on the podiums of all the great European opera houses, including Vienna, London's Covent Garden, Munich, Copenhagen and Frankfurt, as well as at most major music festivals, particularly Salzburg. Between 1962 and 1966, he was musical director of the London Philharmonic, and in 1969 took over the directorship of the Glyndebourne Festival. A major recording artist, Maestro Pritchard has recorded works from Monteverdi to Tippett.



ALBERTO RINALDI sings Guglielmo in *Così fan tutte* during his debut season with the



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San Francisco Opera. After graduating from the Santa Cecilia Academy in Rome, he made his debut in Spoleto in *Simon Boccanegra* (1963). Since then, this young Italian baritone has appeared in all principal Italian opera houses, a number of European countries and in the USSR. He is also very active in festivals, radio and television. He currently sings about seventy roles from the standard and contemporary repertoires.



GRAZIELLA SCIUTTI returns to San Francisco after an absence of several years. The graceful Italian soprano made her American debut here in 1961 (Susanna in *The Marriage of Figaro* and Oscar in *Un Ballo in Maschera*). Miss Sciutti studied at the Santa Cecilia Conservatory in Rome. Following her Rome concert debut in Bach's *St. Matthew Passion* under von Karajan's direction, she made a great number of appearances with the world's leading opera houses and music festivals. In 1958, she began her long association with the Salzburg Festival. Although she is considered a Mozart specialist, Miss Sciutti also sings in a great number of operas of other composers. She is currently active in Vienna, Dallas, Glyndebourne and at the Metropolitan and makes her home in Geneva.



ANJA SILJA is remembered in San Francisco for her portrayal of the title role in the 1968 production of *Salome*, which marked her American debut. Berlin-born Miss Silja started singing at the age of seven, had her first recital at the age of ten, won a prize over 21 adult competitors at the age of eleven and made her professional opera debut at the age of fifteen. During her first year with the Braunschweig Opera, she sang Rosina in *The Barber of Seville*, Zerbinetta in *Ariadne auf Naxos* and Micaela in *Carmen*. In 1960, she was chosen by the late Wieland Wagner for his production of *Der fliegende Holländer* at Bayreuth. *Salome*, staged by Wagner for Anja Silja, represents just one of their subsequent mutual efforts. World-famous for her interpretations of character roles, Miss Silja has a repertoire that ranges from *Forza del Destino* to *Mahagonny*.



GIORGIO TOZZI returns to San Francisco as Zaccaria in *Nabucco* and King Marke in *Tristan und Isolde*. Chicago-born Tozzi started studying voice at the age of 13, but his main attention was devoted to the study of biology. After he abandoned the latter,

his singing career flourished and he was eventually to encompass most leading operatic basso roles. He has also appeared in a great number of operettas and musicals, oratorios and song recitals. His radio and television appearances are numerous and very popular, Tozzi being one of the most articulate spokesmen of the opera world. His credits include a huge list of recordings, featuring at least 10 complete operas. Most recently, he has won acclaim for the film version of *Die Meistersinger*, in which he sang the role of Hans Sachs.



RAGNAR ULFUNG returns for his third season to sing Dr. Caius (*Falstaff*), Mime (*Siegfried*) and Herod (*Salome*). Born in Oslo, Ulfung started singing as a soloist with a boys' chorus at the age of ten. He studied voice in Milan, then returned to Norway for his 1953 Oslo debut in the title role of *Faust*. Following numerous appearances throughout Europe, he was engaged by the Stockholm Opera in 1958, and is the leading tenor there. This summer, he sang the role of Herod in the Covent Garden production of *Salome*.



JOSE VAN DAM, leading bass-baritone of the Berlin Deutsche Oper, makes his debut with the San Francisco Opera as Angelotti in *Tosca*, and will also sing Escamillo in *Carmen* and the First Nazarene in *Salome*. The Belgian singer completed his musical studies and obtained first prize for voice at the Brussels Conservatory at the age of 19. He was engaged by the Paris Opera when only 21. For three years, he was on the roster of the Geneva Opera, which he left in order to join the Berlin Opera. He has made guest appearances throughout Europe, including the opera houses of Munich, London, Stockholm, Lisbon, Lausanne, and was also heard at the Aix-en-Provence and Salzburg music festivals.

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The trouble with too many people who have a bad cough is that they don't go to bed, but go to the theatre instead. — AL NEWMAN

Shake(speare) was a dramatist of note/ He lived by writing things to quote. — H. C. BUNNER

A critic is a man whose watch is five minutes ahead of other people's — SAINTE-BEUVE

Method acting? There are quite a few methods. Mine involves a lot of talent, a glass and some cracked ice. — JOHN BARRYMORE

I miss nightclubs — as much as possible. — PETER LIND HAYES

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often. — DAME JUDITH ANDERSON

If you want to get even with a producer, talk him into doing a revival of Ibsen. — MOSS HART

My voice is not a put-on. I was already singing bass when I was in the fourth grade. — CAROL CHANNING

Actors are so fortunate. They can choose whether they will appear in a tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast.

— OSCAR WILDE

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FROM ENGLAND BY KOBRAND, N.Y. - 94 PROOF - 100% GRAIN NEUTRAL SPIRITS

(continued from p. 10)

Weissenfels, and Potsdam. Had I been an eighteenth-century German, I should have been tempted to call him just plain Jack Bach.

So much for the family background. But first a word as to why the Bachs all lived in different cities. Well, they had to. They couldn't all play the organ in the same place at the same time. It was too dangerous to life and limb. They tried it once at a family reunion in Dresden, and the vibrations were so powerful, that Dresden china was shattered for blocks around, and the Bachs themselves proved as subject to the laws of physics as the bric-à-brac. A member of the family named Philipp Philipp Philipp Bach, known as the Philipp Bach, was found unconscious in the buttery after the joint family recital. A powerful arpeggio from a toccata had caught him above the left ear, charred his wig, traveled down his waistcoat, ripping it open, melted the gold watch and seals in his smallclothes, ripped the buckles off his shoes, and knocked him out before jumping the length of the chamber to shatter a two-gallon crock filled with buttermilk, which it instantly turned into several pounds of a highly palatable cheese. After that incident, the Bachs gave each other a fairly wide berth.

So much for the family background. Now for a few revelations about Johann Wolfgang Hermann Bach, the Forgotten Bach. By the time a young Bach was two, he had usually toddled instinctively to the well-tempered clavier (a self-respecting Bach wouldn't give an ill-tempered clavier house-room) and started work on his first motet. When Johann Wolfgang Hermann Bach got to be two and a half without even an *aria da capo* to his credit, his father grew concerned. One day, he inveigled Johann to the w.-t. clavier, played a saraband, and asked Johann what it was. The boy did not know. Not only did not know but seemed bored. Not only couldn't tell a saraband but was just as ignorant about fugues, fantasias, preludes, capriccios, and Masses in any key, a *cappella* or otherwise. In some alarm, his father had the boy's hearing tested. It was perfect. He was just tone-deaf — the first male Bach in the history of the clan to be so, unless you consider old Veit, who played the zither, automatically suspect. (I specify male Bachs because the Bachs did not require their women to be musical; "*Kinder, Kuchen, und keine Kantaten*" was the good old German motto for

the Bach *Hausfrauen*.)

Naturally, after the scandalous discovery Johann Wolfgang Hermann Bach's position in the family left a good deal to be desired. In fact, he became a kind of male Cinderella, and would soon have become hopelessly mired in inferiority feelings had not his Aunt Sophie taken pity on him and adopted him when he was five. Like most German women of the time, Aunt Sophie, who was one of the famous Froelich triplets of Lübeck, had married a Bach. At the time of her marriage, she had been fond of music, but after the marriage her husband composed fifty-two oratorios. Aunt Sophie used to say it was at about the thirty-ninth that her interest in music began to flag. Her heart went out to poor little Johann, who couldn't tell one note from another.

Tone-deaf or not, Johann Wolfgang Hermann Bach has left his mark on music. Aunt Sophie kept a diary and engaged in a voluminous correspondence. Her children and grandchildren did likewise. All these documents were carefully preserved, and were found in 1945 in an abandoned salt mine near Munich by a nephew of mine, Lieutenant Sacheverell, O'Sullivan, of the Army of Occupation. He entrusted these papers to my care, as a scholar of some repute. It is possible that this priceless literary and musical find should not be mentioned in the same breath with the Boswell Papers unearthed by Colonel Ralph Isham, but it certainly deserves to be mentioned in, let us say, the next breath but one.

From the Salt Mine Papers, I have already established some data that may make musical history. I find that, like all Bachs, Johann Wolfgang Hermann Bach had twenty children. These children and their children scattered, in time, to many lands. One letter establishes that a grandson of Johann Wolfgang Hermann Bach, named John Herman bbach-ffranchott, of Twickenham, England, was the first person to cry "Bravo!" at the end of a musical performance, a happy custom that has been popular ever since, not only among bona-fide music-lovers but with concertgoers who are not quite sure what the concert was about and wish to chuck a bluff. Another grandson, Giovanni Federico de Bacco, lived in Rome and was arrested there in 1831 for applauding at the wrong place during a performance of *Le Nozze di Figaro*. A great-grandson was publicly snubbed by Wagner at Bay-

reuth in 1876 for asking the composer when he was planning to write the second act of *Das Rheingold*.

One of Johann Wolfgang Hermann Bach's daughters, Ertrud, married a man from Mecklenburg-Strelitz, who was also tone-deaf, and among their descendants no fewer than twenty-two off-key Wagnerian tenors have been counted. More will undoubtedly come to light as my examination of the Salt Mine Papers proceeds.

Gretchen, another daughter, came to America at the end of the nineteenth century and married later into a prominent American family named Jukes, and many of her descendants, all, like herself, tone-deaf, have distinguished themselves musically in this country. A great-grandson, Hans Christoph Jukes, invented the box of that name and composed a series of preludes for it, called *The Well-Tempered Juke Box*, on a theme suggested by Dinah Shore. Several of Gretchen's descendants are successful music commentators on the radio, and a round dozen of the more popular disc jockeys owe their success to the talent inherited from the tone-deaf matriarch. Others of that branch have had an important hand in the spread of modern music — I mean the really *modern* modern music — and it is claimed that one of Gretchen's daughters was the first person in the United States to rustle a program throughout an entire concert. I find no verification of this in the Salt Mine Papers, however, and until I do that title must remain with Miss Thoughtful Pumpelly, who rustled the first program on record through a concert in Boston in 1851. Emerson has described the incident in an indignant letter to Carlyle.

The foregoing is only the merest outline of what this remarkable, though unrecognized, branch of the Bachs has accomplished in music. I shall tell the whole story in detail and without pulling any punches in my forthcoming biography, *The Forgotten Bach*, to be published either 8vo or 4to in 1954, all of it based on the Salt Mine Papers my nephew unearthed.

I know my name will be anathema to all except the most advanced music circles for this attempt to do belated justice to the memory of Johann Wolfgang Hermann Bach, but I like to think that old Johann Sebastian himself would be proud to know that his tone-deaf son had turned out rather like the ugly duckling. □

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"THE NEW OPERA GLASS"

or "Histories from the Gross Operas"

by FR. CHARLEY

EDITOR'S FOREWORD

When the program magazine of a German opera house (not one of the major ones) informed me that "Amneris was very madly for being thrown away by Radames who favoring his love for Aida," it seemed that "Foreigners' English," operatic variety, had achieved the summit. But with the subsequent discovery of the fourth edition of *The New Opera Glass*, a collection of plot synopses published in Germany in 1900, it became evident that a whole new world of linguistic ineptitude would reveal its wonders.

The *New Opera Glass* was written in large part by a Herr Fr. Charley, who pre-faced the fourth edition with the following words:

This new edition, revised and augmented from the author through nearly thirty new operas, may find the same kindly reception which has been proved to the fare-gone editions. This is the only wish from Baden-Baden, New Years Day 1900

THE AUTHOR

As will become evident upon dipping into some of the synopses herewith reproduced, Charley did not speak English as we know it; nor was he too adept at using a dictionary. What he did have in abundant measure was the unwitting ability to amuse and/or mystify the English-speaking reader.

The *New Opera Glass* should, aside from its comic value, interest the opera-ophile for its inclusion of a number of now-forgotten composers and their operas — operas which must have been quite popular in turn-of-the-century Germany: *Cesareo* by Wilhelm Taubert (1811-1890); *The Clock of the Hermit* (*de-Charleyfied: The Hermit's Bell*) by Aimé Maillart (1817-1871); *Gudrun* by August Klughardt (1847-1902); the faintly-remembered *Taming of the Refractory* (i.e., *Shrew*, but at least an example of cracking a dictionary) by Hermann Goetz (1840-1876); *Turandot*, not Puccini's famous work but the inspiration of one Theobald Rehbaum of whose dates and further accomplishments my extensive reference library shows the profound-

est ignorance; and many others. Then there are forgotten operas by remembered composers, e.g., Flotow's *Indra*, Thomas' *Esmeralda*, Weber's *The Three Pintos*. And, finally, a number of works which are as "standard" today as they were then.

Readers with a working knowledge of German and its syntax may be able to untangle some of Charley's soaring linguistic flights; others may only guess at the peculiar genius which underlies such images as *Othello* "warping" *Desdemona* on the ground, *Romeo and Julia* exchanging "lovely sweets" and *Turandot's* startling discovery that "all troubles are vainless." Totally mystified readers may address their questions to

Herbert Glass, Editor
Performing Arts
147 S. Robertson
Beverly Hills, Ca. 90211

MEDEA

by Luigi Cherubini

Arona* in the Royal palace at Korinth. Girls are congratulating Dirce at her marriage with Jason, who is mostly melancholy. The passing argonauts are presenting their prizes of their victories, but the heart of Dirce is filled with affliction by remembering on Kolchis, the leaved wife of Jason. But he submit her: beeing allways infortunatly for me.

A captain entered, announcing the arrival of a wife black dressed before the door of the palace.

Medea reveals the veil and the people is flying for her. Kreon reprimand her from the land and is going away passionately. Medea is forced to go but not before swear bloody vengeance. She leaves the palace and is going to the temple, awaiting the farther solution. Kreon and others are press-

*Arona. First and last clue.

ing to fly, but Medea requesting a delay for a day, which is agreed by Kreon. During this time she reflects her vengeance: to kill their own children and after them Dirce. Their children are saved, but Dirce is dying through her own cloth and diadem, who were filled with poison by Medea. Medea, with a dagger in the hand, surrounded by three Eumenids, leaves the place, flying through the air upon a wagon volcanic.

ESMERALDA

by Ambroise Thomas

First act. Scene in the Court of wonders (Lodgings of the beggars) in Paris. The Chorus is greeting his King, who has condemned the poet Gringoire, who is imprisoned as spy, on dead, if no girl would choose him for her man.

Only Esmeralda has some feeling for him, she is begging for his life. Gringoire is saved; but Esmeralda, for which is Frolo fallen on the deepest love, has her carry of, she is liberating through the guards.

Second act. Room on Fleur de Lys, opened on the garden. Ladies in the garden. In the meantime ladies are seeing a girl dancing on the court for which is Phöbus fallen in love and who is now obliged to get the girl in the room. Esmeralda and her husband are entering in the room and ladies are astonished about her beauty. Fleur is hatring Esmeralda, perceiving her as rival. Discovering the sash, embroidering from her for Phöbus on the possession of Esmeralda, she is throwing him his infidelity. Esmeralda, molested by Fleur is seeking protection on Phöbus and the is declaring the gipsy publicly as his bridegroom.

Third act. Esmeralda's lodgement, where she is working with her hus-



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band. The latter is going to bed; Esmeralda is waiting on Phöbus. In the meantime Frollo and Quasimodo are entering through the window, the first promising Esmeralda to do her nothing. Quasimodo is leaving the room, which is Frollo hiding behind a curtain. Phöbus and esmeralda sing together the duett. On the end of the song Frollo is stabbing Phöbus and is flying through the window. Guards arrive, and Esmeralda is imprisoned as murderer of Phöbus.

Fourth act. Esmeralda is condemned on dead; Frollo is assuring her his love and is promising her her liberty by accepting his love. Esmeralda is relinquishing. Suddenly Gregoire arrives, followed by Phöbus. The priest must see that Phöbus is still living and enraged is rushing on Phöbus. Frollo is reknown as murderer and is now imprisoned. Phöbus and Esmeralda embracing another are happily.

CESAREO (after Shakespeare's "What you like")

by Wilhelm Taubert
(excerpt)

In the third, latest act, is all coming to a happy end: Sebastian married Olivia, Tobias and Marias, Orsino and Cesareo are becomes happies coupled poirs.

TURANDOT
by Theobald Rehbaum

Kalaf, prince of Assam, has leaved his fatherland; after the death of his father, a relates has takes possess of the throne. He intended to enter in the service of the prince of Kaschmir. Coming to the castel, he is recognised from the gardener, but he do'nt like to be known him. He has saved the prince his life justly, but is gone away not awaiting the thanks.

Now Turandot, daughter of the prince of Kaschmir, is carry on the stage; also a parrot is brought, which Kalaf had caughted. Turandot and Kalaf falling in love together. Kalaf does choose a favor; he beggs to can loose the riddle Turandot. All are astonished, Turandot herself, who may save the life of the stranger; but Kalaf remains on his desire.

Second act: Turandot is happy: Kalaf has loosed all her riddle and she hopes now to get him als bridegroom gives non himself such a riddle, which had to loose Turandot, to tell him his name and his native. But she is sorry, she can not find out the right name and so she is loosing all hopes; all troubles are vainless. Till, at last, she

heard the name: ACHMED OF SAM-ARKAND. But this is not the right name: Great meeting. Turandot is greeting as Prince Achmed of Samarkand, but must hear from him, that this is not the right name. In a humble manner she say, that Kalaf must be her Master and commander and that a hearth that deeply loves, much better is, than humour and mind.

Turandot and Kalaf have found to another and enjoyment is everywhere.

ROMEO AND JULIA by Charles Gounod

First act: Palace Capulet. Masquerade. Capulet greeting his guests. He is introducing his daughter Julia. Romeo, a Montague, seeing Julia, is falling in love to her, which is returning by her introducing his daughter Julia. Romeo, hears, that Julia the daughter of Capulet. Tybalt, the nephew of Capulet, is going away with Julia; Romeo crying "God with you". Tybalt renown Romeo, the enemy of his house; the two are quarrelling, but Capulet smooths the quarrell.

Second act: Pavillon in Capulets garden. Romeo singing from the love to Julia; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding together and after lovely sweers are going from another.

Third act: Romeo visiting Lorenzo, the monk, begging to help him to be united with Julia; he is ready for that and Romeo and Julia are becomes man and wife. In the battle with Tybalt he murdered him.

Fourth act: Romeo and Julia are sweet united in the room of Julia; being banish from the city he must fly. The dying father of Julia wished to see Julia as wife from the count Paris, but beeing Romeos wife Lorenzo is helping her from the final situation.

Fifth act: Romeo enter; he is seeing his wife Julia in the apparent death. In the meaning of her really death he is thriking a bottle poison wishing to be united with her also in the death. In the same moment Julia is awaked. Willing to fly the death is coming: Romeo falling on the bottom, Julia takes the sword and murdered herself.

OTHELLO by Giuseppe Verdi (excerpts)

Second act. Playing in the rooms of the castle. Interview of Cassio, Jago, Desdemona and Othello, Jago is assuring Othello the un fidelity of his wife and is mixing him in the highest anger.

Third act. Desdemona has a conference with Cassio, for the purposes to beg pardon for him by Othello. Jago has invited Othello to overhear this conference the best way to make Othello disconcerted. Jago, on his side, is asking the pocket-handkerchief from Cassio, the best and surest sign for Othello of the infidelity of his wife. Receiving the orders from the Dogen of Venedig through a assembly, Othello orders also his wife on the place, but he is wrathful with his wife, warping her on the ground...

Fourth act. Sleeping room of Desdemona. Singing a song, and then is going to be for sleeping. Othello is returning, he makes, awaking her; she is assuring him her innocence but nothing can convincing him. Othello is murdering his wife...

THE THREE PINTOS by Carl Maria von Weber

First part: Students are amusing in the village tavern. They are taking leave from the friend Gaston Viratos, whom they have attended till here. He has lost all his money; but makes no difference for him to play in love with the landlords daughter Ines. Now Pinto de Fonseca appears; sent by his father to get the lover of his friends daughter Pantaleone in Madrid. He is unfit and ineducate; Gaston gives him lessons; all persons take a good dinner and Pinto is sleeping. Gaston robbed him his recommending letters, resolving to get yourself for the love of the lady.

Second act. Room by Pantaleone. The servants are assembled on ordre of the master. Pantaleone is announcing that the bridegroom for his daughter has arrived; Klarisso is most unhappy; because she is fallen in love to Gomes.

Third part. The Saloon in Pantaleones palace. Don Pinto is awaited; the saloon is decorated, Gaston is appearing as Don Pinto attended by his servant Ambrosio. But he is not happy in the love; see that he gives Gomes the recommandance-letters and now Gomes is welconned from the father of Clarissa. Great reception by the servants. Suddenly the 3rd Don Pinto appears in the saloon, just after the regulations given him by Gaston. But all is astonished about him and he is obliged to leave the society without delay. Later the father of the right Pinto is informed; but Pantaleone excuse and all is closed with joyous means.

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STEREO

by JOHN MILDER



THE RECORDS STILL GO 'ROUND: Volume Two, Part Nine of the Performing Arts Guide to Stereo Components.

With all the talk about tape cassettes (much of it from here, and more of it to come), most people still depend on records for music, and with good reason. To put it in the terms of the computer generation, the modern LP record is a superb system for information storage and retrieval. It is also miraculously cheap, at least in this country.

But it remains damnably prone to damage and general wear-and-tear. Which makes record-playing gear — turntables, automatic and otherwise, plus pickups — the most critical part of a stereo system in the long run. Good record equipment can't do much about the casualness with which most people handle records, or about incursions by younger listeners (with a six-month-old in my house, I'm thinking about putting all my records onto cassettes), but it can, and should, preserve the sound quality with which records arrive at home. Herewith a look at the changes in record-playing equipment over the past year or two.

The term for what's been happening is refinement. Nothing spectacular has occurred to change the nature of the game, but lots of small and worthwhile improvements. In pickups, for instance, the "moving mass" of cartridges (the total weight of stylus assembly, associated magnet, and any other part of a pickup's moving system) keeps going down by almost imperceptible but significant degrees. Since this (literally) tiny matter affects both a pickup's sound at high frequencies and the way it treats record grooves at those frequencies, minuscule reductions can mean big improvements. And present top-of-the-line cartridges now seem very near the theoretical limit — at least for gadgets that have to touch a record to play it.

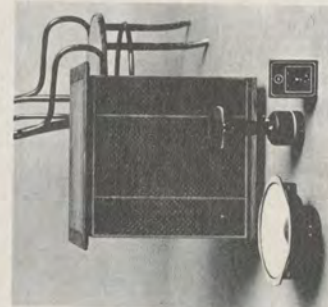
Announcements are made every so often of "optical" or "beam-of-light" pickups that don't touch a record to play it (there *is* slight contact, but just to guide the cartridge along), but none of them ever seems to make it to market.

At this point, the two cartridges that I think best are Shure's V-15, Type II, Improved (yes, that's all one model designation) and Stanton's 681EE. There is very little to choose between the two to my ears, but they both have an audible edge over competitors to my way of hearing. Both are also priced (\$75 and \$60 respectively) well over most others. As you go down into the medium and lower price categories, most of the models you're likely to run into in a good audio store — ADC, Empire, Grado, Pickering, Shure — are enough alike in basic quality to make a choice subjective and fun (you can't really be stung with any of them). Pickering offers an unusual choice of models designed and rated specifically for varying uses (as in a household where a record player is in for some rough handling), which may make particular sense for some people. And if the store isn't installing a cartridge for you, Pickering also provides a new "snap-in" mounting system that frees fumble-fingered installers from tiny screws and jeweler's screwdrivers.

Highest-quality models among automatic turntables have been both improving and spiraling upward in cost. Garrard has held the price line reasonably well (its new SL-95B is priced at \$130), but Dual's top model, the 1219, now costs \$175 and Miracord's 770H \$225. That isn't hay to most people, but it does buy an unprecedented amount of performance and gentle record-handling in an automatic. The amenities now offered on various automatics include transcription-weight turntables, longer tone arms for minimal tracking error, stylus weights adjustable by the hundredth of a gram, adjustable vertical tracking angles, and heavily-damped cueing controls that allow you to poise an arm above a desired record groove and float it gently down into place. But what these and other amenities will mean to people with differing life-styles is hard to say. I find very little to choose in basic performance between Dual's 1219 and Garrard's SL-95B (the most expensive new Miracord model isn't widely available for evaluating at this point), and I suspect

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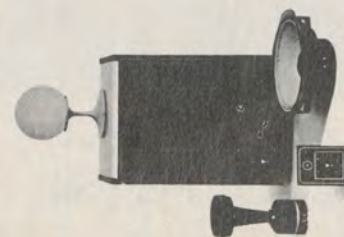


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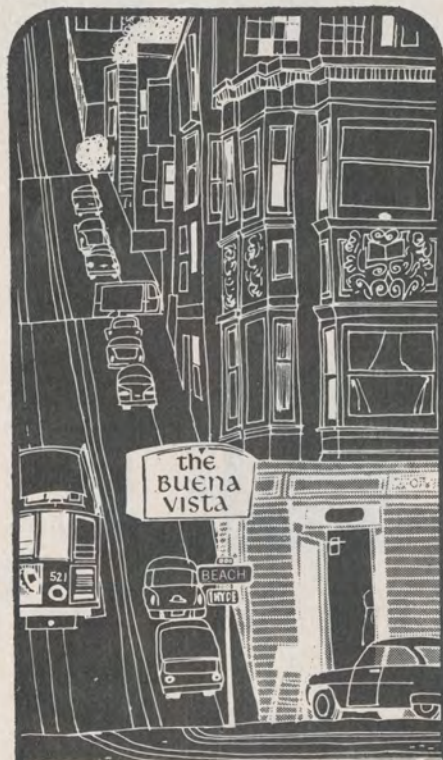


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that either price or a specific amenity will be the deciding factor for most people. I haven't had a look yet at a relatively new entry in the top category, the PE (Perpetuum-Ebner) 2040, but I would guess it to fall in or near the others' range.


If you are looking for a medium- or budget-priced automatic, the brands these days are Garrard and BSR. In the very lowest-priced (about \$40) category, BSR has an apparent edge in amenities, but from there on up the Garrard line is so diversified — along the utilitarian lines mentioned for Pickering cartridges — that it would seem the logical place for most people to find what they want. If you are anywhere in the wide \$40-100 budget category, my suggestion would be to consider your use for an automatic with some care (Are kids going to be giving it rough handling? Does it take a quieter model to avoid audible disturbances on your stereo system?) before buying, and to buy in the very lowest category only if you absolutely can't put the pennies together for something of \$60 and upward.

An alternative at all levels, of course, is the manual "transcription" turntable. That genus covers a variety of machines, some far more manual than others but all of them with a basic simplicity that can mean better performance initially or in the long run. The best-buy in this very wide category is hard to estimate for the differing sorts who buy transcription units, but the AR turntable (about \$90) continues to best suit my own notions of value and to be the most free of acoustic and mechanical feedback. I have also had good experience with Sony's PS-1800 (a \$200 "semi-manual" that provides automatic shut-off and arm return), and, though I haven't used one myself, I would like to heap praise on Empire's new Troubador (about \$200) for including a little tone arm light that lets you see what you're doing (record-wise) in a darkened room. Oh, the party grief that could have been saving me all these years! □

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A Penny Earned

by IRVING DRUTMAN

WHEN MORTON GOTTLIEB, the astute co-producer of *Lovers*, was preparing a budget from Brian Friel's script, he estimated that the shabby, ill-fitting tweed suit specified for Art Carney could be purchased off the rack at a cost of not more than fifty or sixty dollars. His estimate, it turned out, was a striking miscalculation. Carney didn't feel comfortable in any of the bargain-basement garments arranged for him to try on. He was finally sent to one of the more expensive tailors who simulated a baggy old misfit in which Carney could be at ease on stage. The bill was \$400.

If Gottlieb was dismayed by the unforeseen expenditure, he more than made up for it on other items (the original N.Y. production was brought in for a thrifty \$54,000 and returned its investment in four and one-half weeks). He has a reputation for squeezing a dollar's worth out of every dime his backers put into his shows. As general manager of a recent production of Noel Coward's *Sail Away*, his first order of business was to take advantage of the inescapable facts of the plot, which dealt with a group of American Express tourists on a Cunard Lines cruise. To officials of both organizations he pointed out the undeniable advertising advantage of having their corporate names reiterated eight performances a week, and got them to contribute enough "good will" money to cover the entire cost of the scenery. What he omitted to mention was that the names were a necessary ingredient in Coward's script and would have had to be used in any event.

Ingenuity like Gottlieb's has conserved a good deal of money for theatrical investors. On the other hand, showmen who during a tryout have discarded thousands of dollars worth of scenery without a second thought have also been known to break out in a rash of frugality over the most trifling outlay.

For *The Prime of Miss Jean Brodie*, producer Robert Whitehead, habitually circumspect with a business buck, thought he would economize by having Jo Mielziner devise numerous slide projections to serve as substitutes for scene changes. Each projection was driven by a motor, making so much

noise that most of them had to be scrapped. The final compromise solution proved quite costly. Some years earlier, Whitehead had distinguished himself for an economy measure that became a theatrical legend. He was one of the producers of *The Time of the Cuckoo*, whose crucial scene had Shirley Booth, a spinster schoolteacher vacationing in Venice, being handed a wad of counterfeit lire. At the dress rehearsal, the number of notes passed to her would hardly have paid for a *caffè espresso*. An associate queried the stage manager on the paltriness of the bundle, only to be told that Whitehead had refused to let him order in quantity. "Listen Bob," said the colleague, "it's all right to be parsimonious, but with fake money?"

The late Billy Rose would stalk through his theatres, switching off 30-watt bulbs to save on the lighting bills. Every unspent nickel was victoriously regarded as a token of merit; at his death, he had accumulated millions of these emblems of good fiscal behavior. He was a very rich corpse. Besides the money, for which he had an inordinate fondness (his Diamond Horsehoe showgirls, asking for a salary advance, would be told brusquely, "If you need dough, you know how to go out and get it"), Rose also enjoyed the flexuosity of his business dealings. Having acquired a justifiable reputation for meanness, he thought it entitled him to extra dividends. Dicker-ing for a desirable theatre to house one of his shows, he opened negotiations with, "I expect better terms than you give anyone else." The answer was in the negative. Rose couldn't believe what he was hearing. "But," he expostulated, "you're doing business with Billy Rose!"

Florenz Ziegfeld, whose theatre Rose bought as a monument in perpetuity to a showman he admired (he, naturally, sold it later at an enormous profit) was of an entirely different breed. The famed producer of the *Follies* spent lavishly. Among his many extravagances, the most celebrated was his penchant for communicating by telegram instead of by telephone or letter. These legendary missives were seldom less than two pages in length and sometimes ran to as many as ten. When Bert Lahr starred for him in *Hot-Cha*, Ziegfeld was living at the Warwick Hotel, directly opposite his theatre. The comedian would occasionally experiment with a line in the innocuous libretto, twisting and turn-

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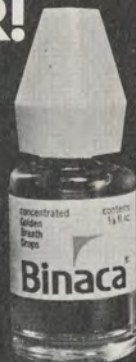
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ing it to see if it could harvest a bigger laugh. Inevitably, the next day, he would receive from across the street a \$50 wired scolding for tampering with the precious *Hot-Cha* book. Lahr found this disregard for expense inconsistent with his employer's behavior when the show had opened out of town. Ziegfeld had then entered his dressing room at a moment when the dresser was hanging up Lahr's gold-braided bullfighter suit. Without stopping to compliment the star on his performance, he said, "Better get a black dust bag for that costume," and walked out.

The Great Glorifier could afford to indulge his extravagant tastes because he had an individual method of coping with his debts. He would divide his morning mail into two parts, one pile being made up of "window" envelopes, which he knew contained bills. These he automatically tore up unopened, saying, "Thank God, they're paid!" before getting on with his more interesting correspondence.

If he was chary of writing checks, the idiosyncrasy was not obvious to the public. He filled his casts with the most expensive comedians and there was always an abundance of girls. He would have been horrified at the custom of some current producers of musicals, who save salaries by not replacing members of the ensemble as they leave a show. One recent production, after the sixth month of its run, had eleven fewer dancers and singers than it had started with. It contained a harem scene so sparsely populated with females as to embarrass the most frugal sultan.

Maurice Evans, in his producing days, would sometimes do his own comparison-shopping for properties, invariably discovering an antique table or chair on which he could save a few dollars. Evans' triumphant bargain was his wardrobe coup on *The Teahouse of the August Moon*, the costume estimate for which he found very disturbing. A particularly horrendous amount was allocated for white jackets to be worn as tropical evening dress by the male members of the large cast. On his way from a rehearsal he passed a Good Humor pushcart vendor and, with the connoisseur's scent for a "find," asked where his ice-cream jackets came from. The vendor said they cost \$1.50 each, and gave him the name of the supplier. On the romantically lantern-lit stage, the jackets looked simply scrumptious. □

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