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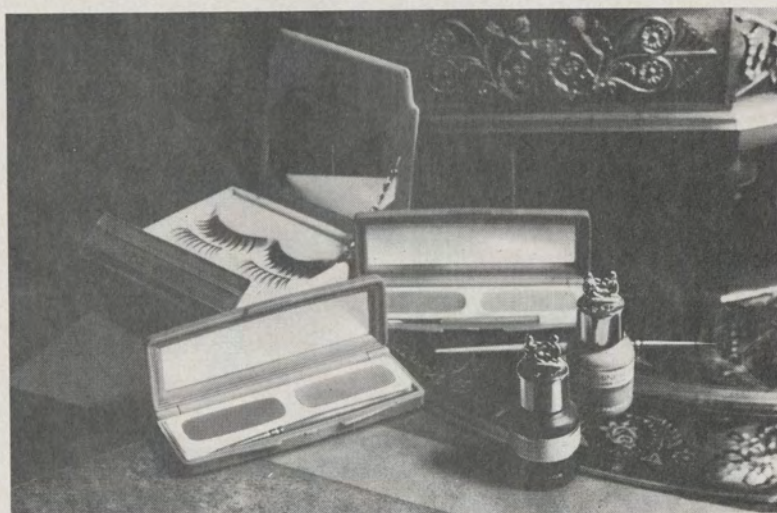
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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
OCTOBER 1970 / VOL. 4 NO. 10

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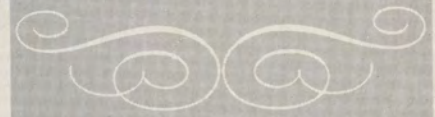
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N°5
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"There is only one Frank Sullivan," P.G. Wodehouse once observed. "I could do with a dozen. To my mind—and it is not a mind to be sneezed at—he is America's finest humorist." Sullivan was born 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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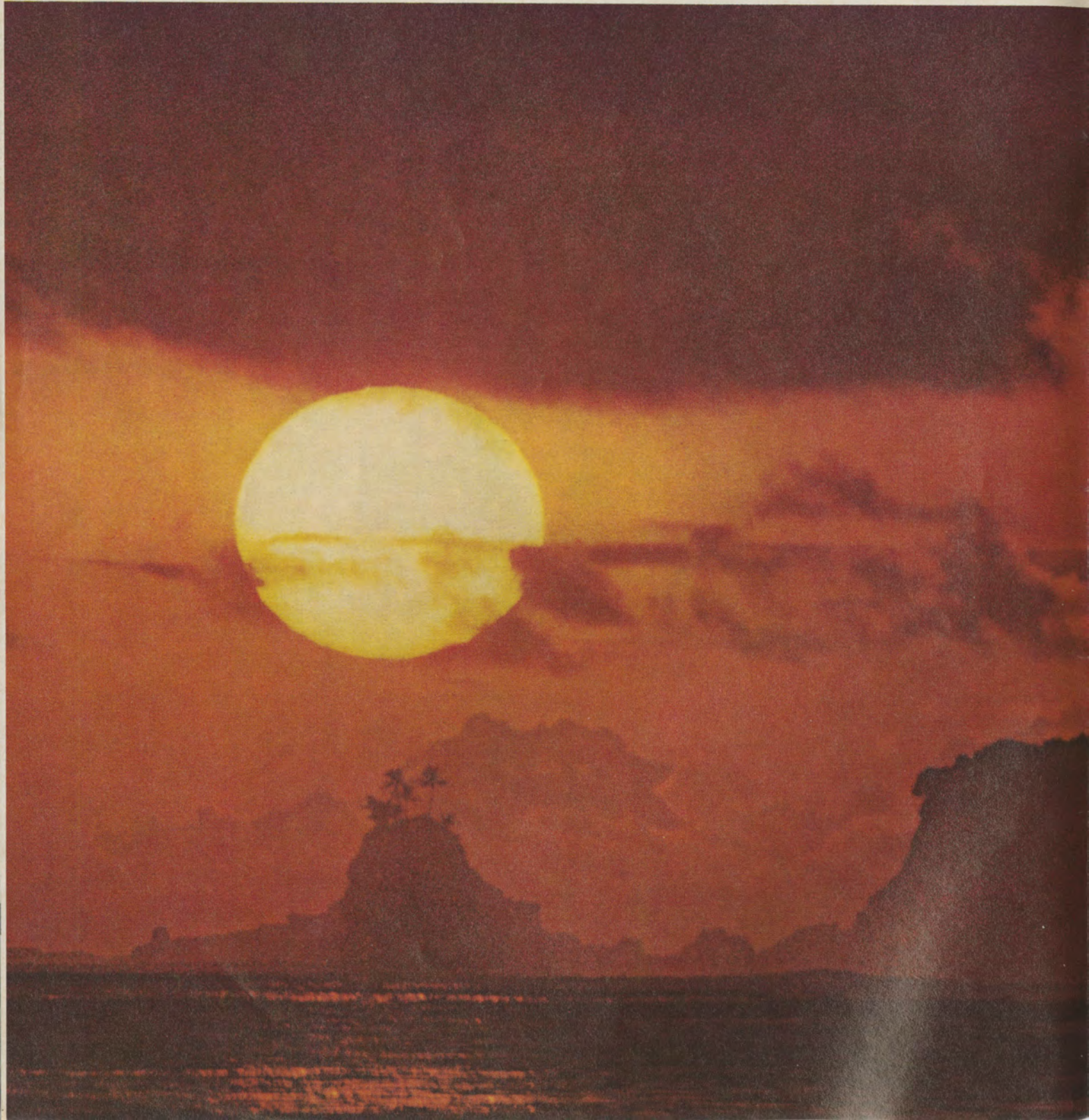
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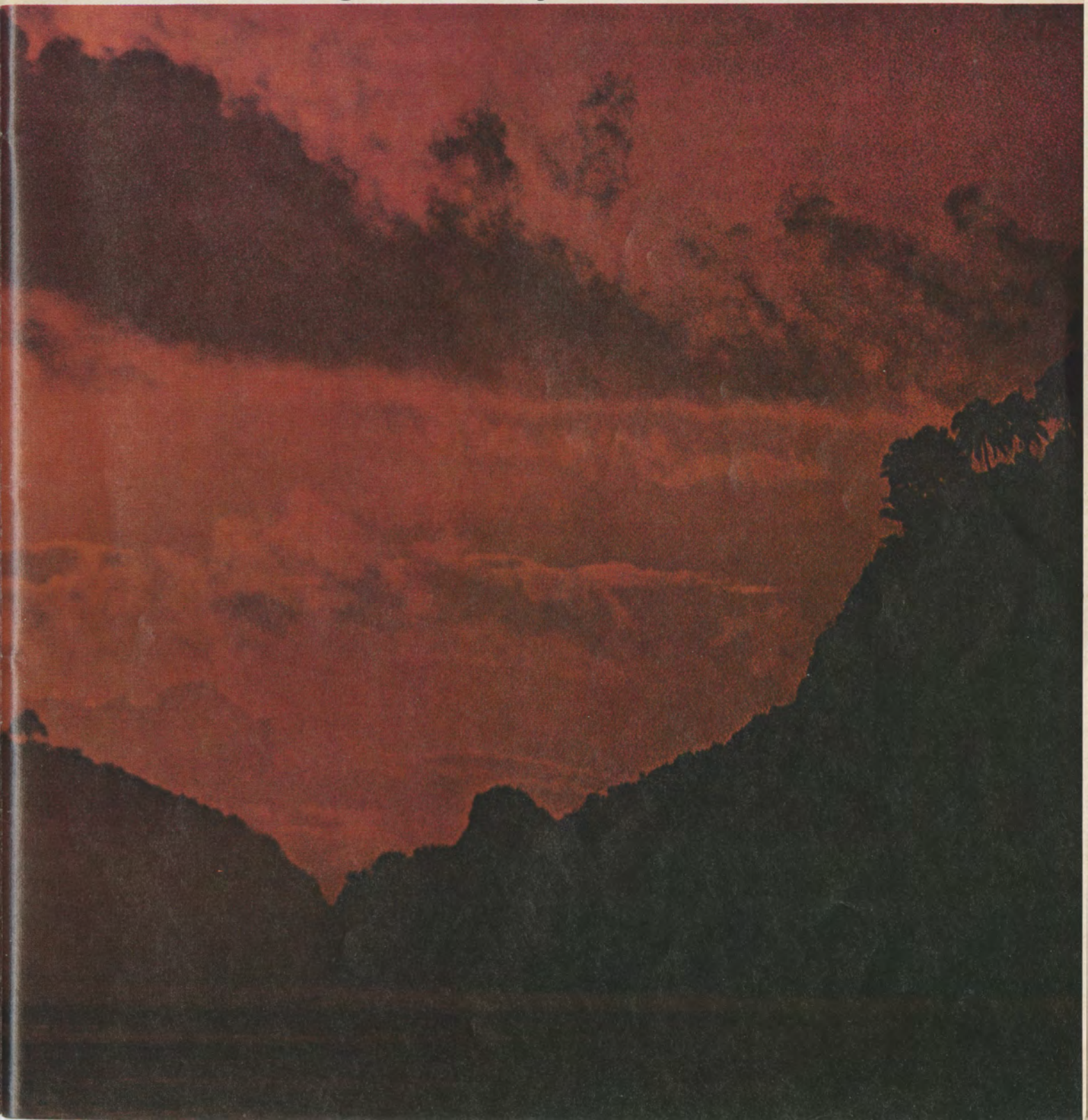
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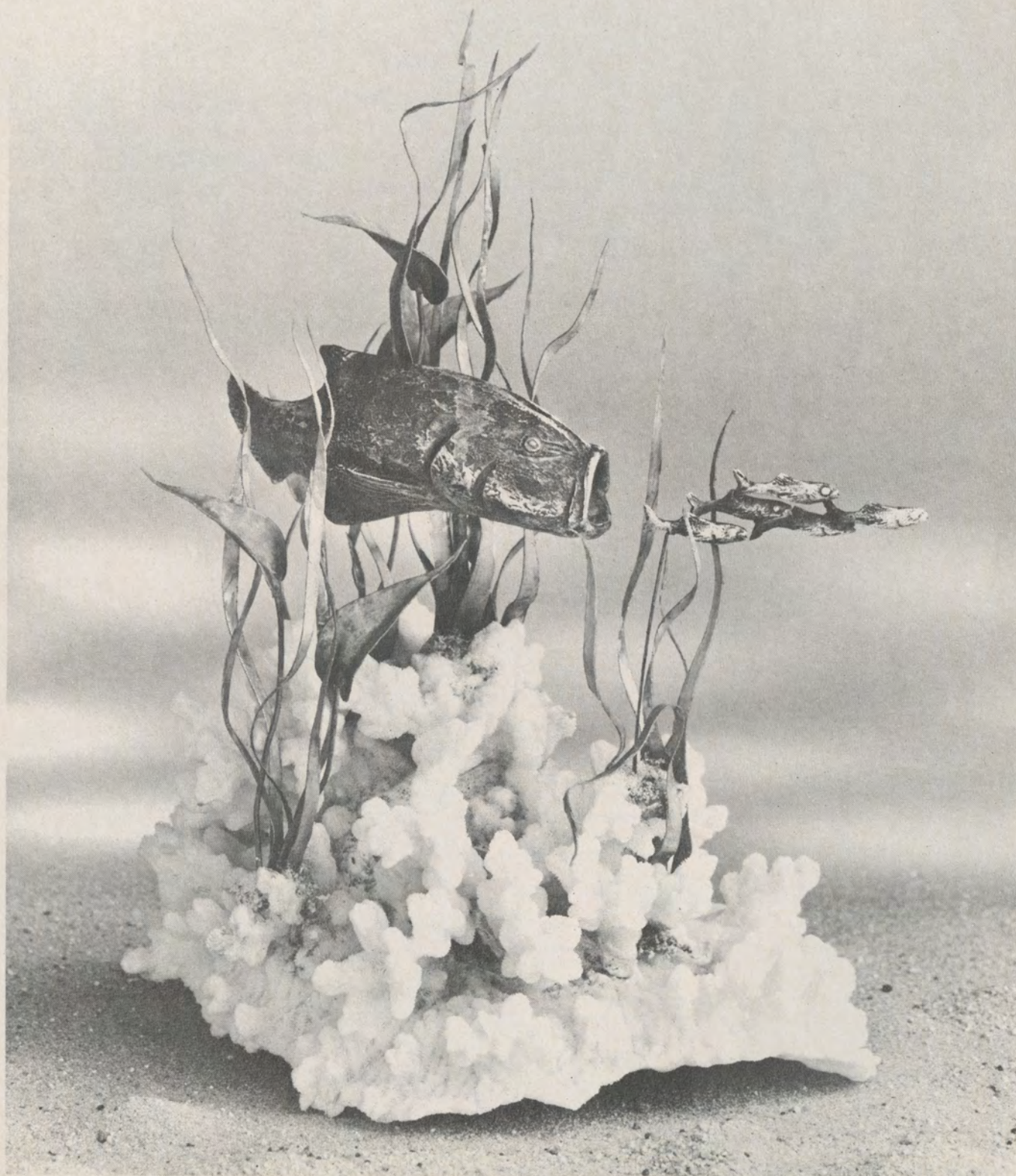
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As the curtain goes up on our 1970 season, we of the San Francisco Opera feel a great void. Robert Watt Miller is no longer with us.

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.

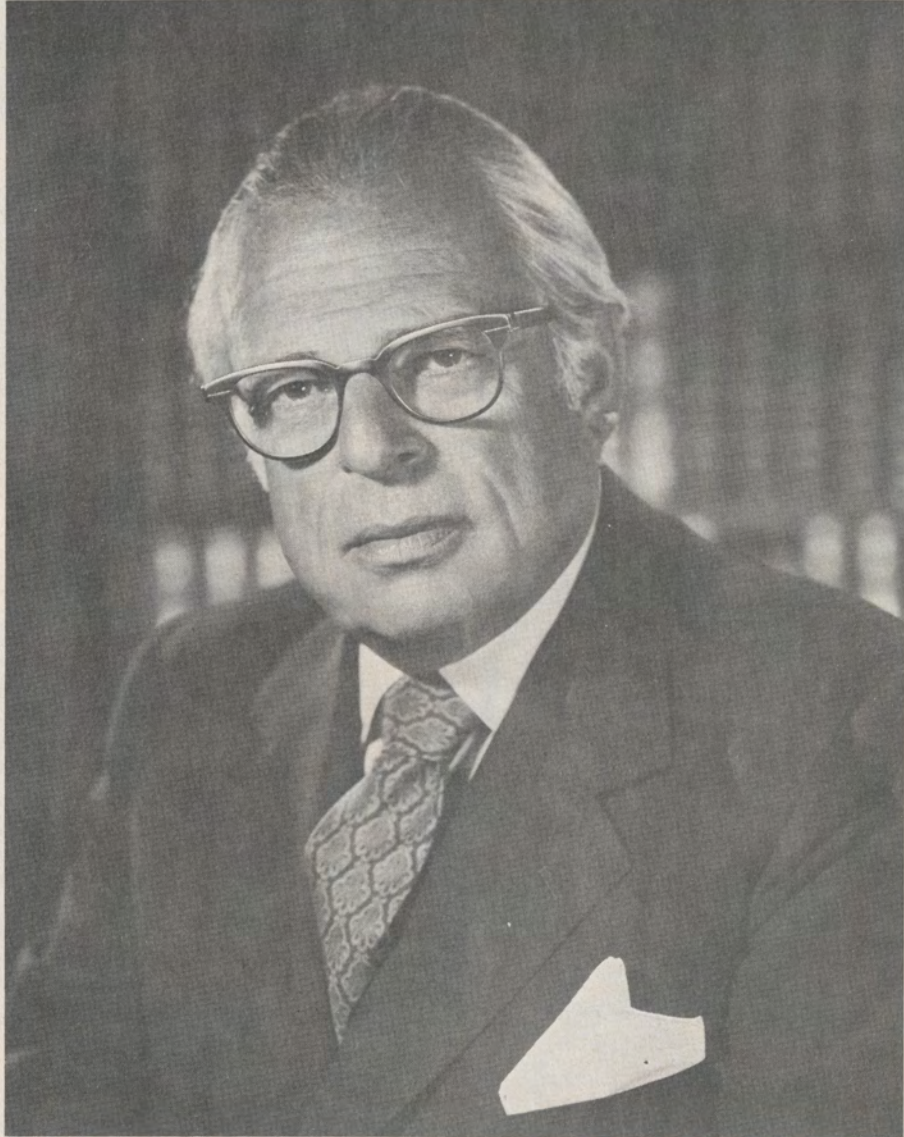
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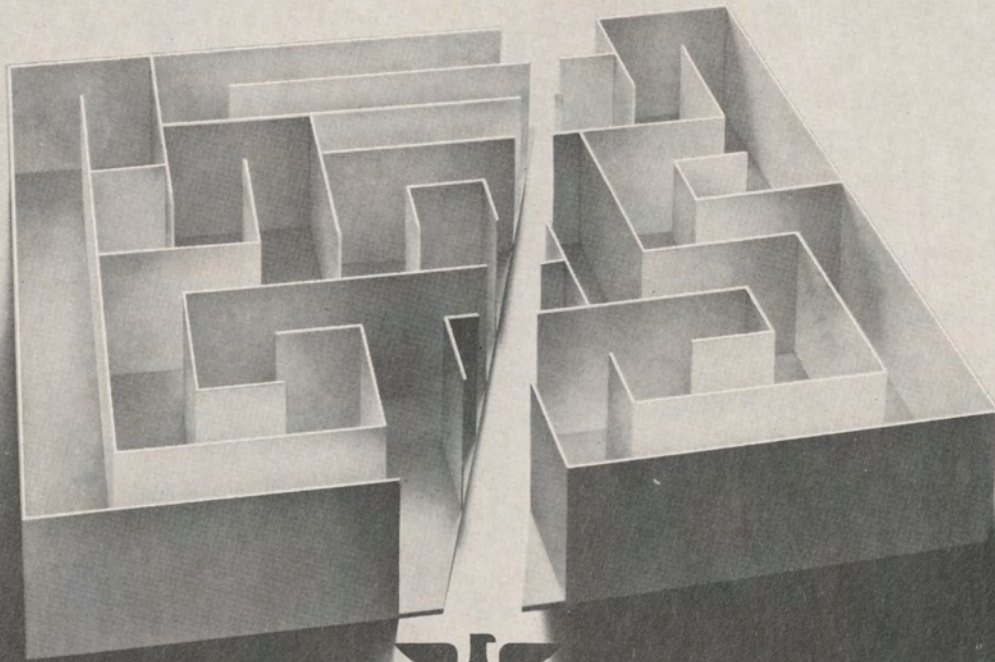
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
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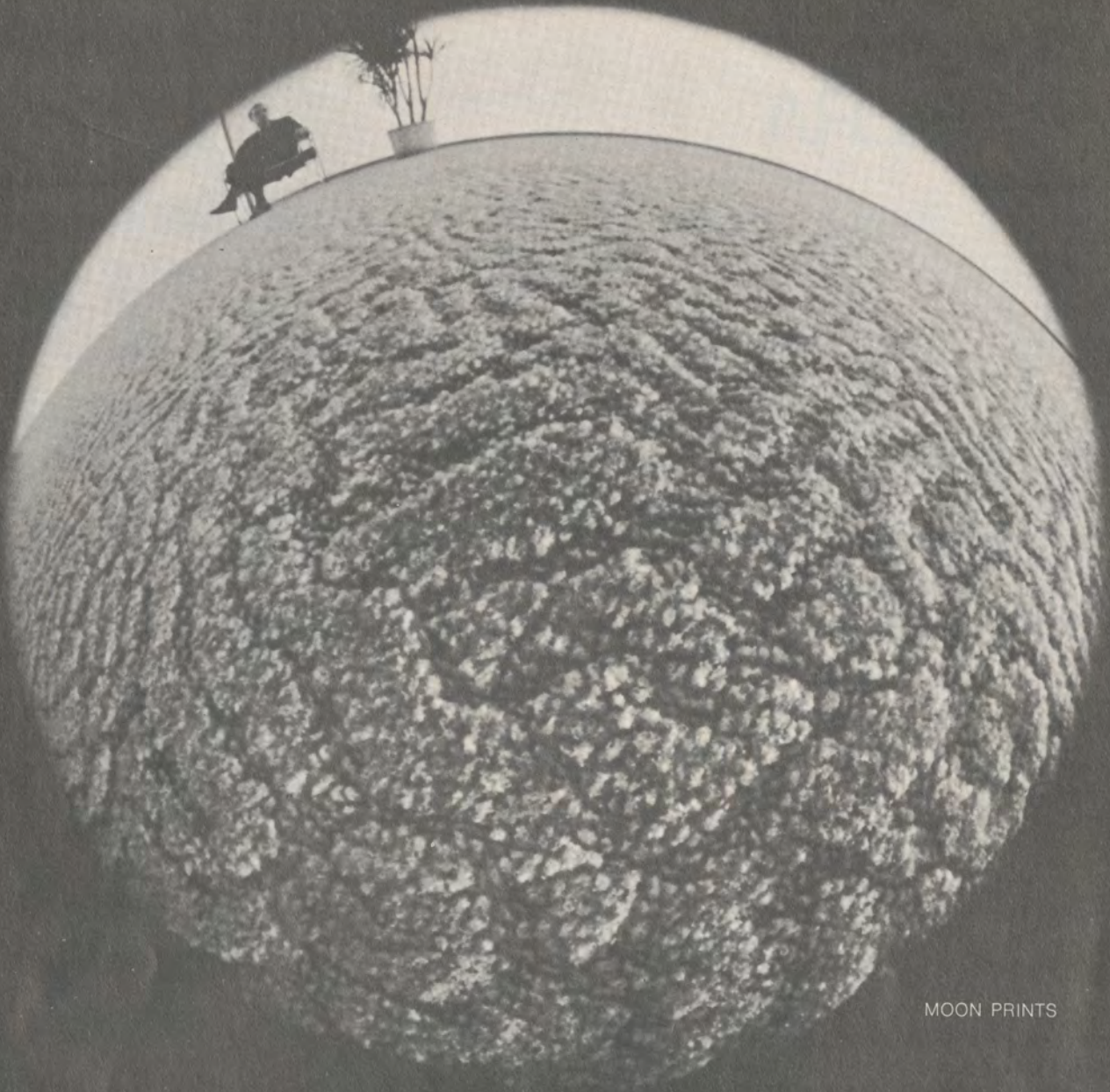



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SAN FRANCISCO OPERA

Chorus

Arlene Adams
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
August Lourenzo
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

Ballet

Christine Bennett
Peggy Davis
Mela Fleming
Karen Hornschuch
Carolyn Houser
Judanna Lynn
Leila Parello

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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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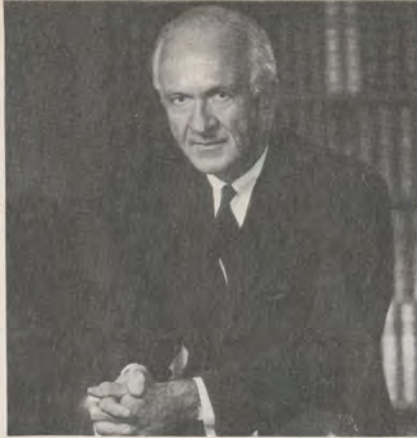
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Our Opera has a reputation for excellence which assures its status among the finest opera companies of the world. Contributing to this reputation are an imaginative approach to repertoire, the introduction of important foreign and American singers, 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
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FRIDAY EVENING, OCTOBER 30, 1970, AT 8:00

SALOME

(IN GERMAN)

Conductor
BOHUMIL GREGOR

Production
WIELAND WAGNER

Stage Director
RENATE EBERMANN

Musical Preparation
IRVING BECKMAN

Designs by
WIELAND WAGNER

Realized by
ROBERT DARLING

Costumes executed by
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RICHARD STRAUSS

Based on the play by
OSCAR WILDE

Translated into German by
HEDWIG LACHMANN
(By arrangement with Boosey and Hawkes)

<i>Narraboth</i>	GLADE PETERSON
<i>A page</i>	SHEILA NADLER
<i>Two soldiers</i>	ALLAN MONK CLIFFORD GRANT
<i>A Cappadocian</i>	RICHARD LOMBARDI
<i>Salome</i>	ANJA SILJA
<i>A slave</i>	SHIGEMI MATSUMOTO
<i>Jochanaan</i>	GERD NIENSTEDT*
<i>Herod</i>	RAGNAR ULFUNG
<i>Herodias</i>	SONA CERVENA
<i>Five Jews</i>	HOWARD FRIED STEPHEN JANZEN RAYMOND MANTON DAVID HALL-SUNDQUIST* RICHARD MAGARY*
<i>Two Nazarenes</i>	JOSE VAN DAM TIMOTHY NOLEN

*San Francisco Opera debut

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This production, as conceived by Wieland Wagner, deals with the awakening of a young girl who, although brought up in a moral swamp, has kept a child-like naivete. Since all her whims are obeyed by the court of Judea, Salome has also become a tremendous egotist. She is suddenly confronted with a person—Jochanaan (John the Baptist)—totally removed from the world as she knows it and over whom she has no power. It is this confrontation that brings about their deaths. Jochanaan's life is sacrificed to save her. Through her love for Jochanaan, Salome comes to understand the mysteries of love and death before she dies.

The Story of "Salome"

Narraboth, a young captain of the guard, gazes at the princess Salome who is with her stepfather Herod and his court in the banquet hall. A page with the power to foresee the future warns Narraboth against any involvement with the princess, but is unsuccessful in deterring his interest. The voice of Jochanaan proclaiming the Messiah's greatness is heard from a deep cistern, where he has been imprisoned by Herod. Two soldiers and a new recruit discuss the prophet but are mixed in their reactions to him.

Disgusted by Herod's lecherous glances and by the orgiastic banquet in progress, Salome comes out on the terrace. The voice of Jochanaan is heard again, this time hurling curses at the sinful Herodias, Salome's mother. (To gain more power, Herodias has persuaded Herod to murder her first husband, Philip, offering him her hand and the throne as reward. Philip was Herod's brother and Salome's father.) Her curiosity aroused, Salome asks the soldiers to open the cistern so she can speak with the prophet, but they dare not disobey their orders to keep the cistern closed. She then turns her charm on Narraboth, who, unable to resist her, orders Jochanaan to be allowed out. She is fascinated by the forbidding appearance and other-worldliness of the prophet, drawn to him as a child to a new toy. Despite the protests of Narraboth, Salome tries to touch the hair, skin and lips of the holy man. Jochanaan rejects her, obsessed by his religious mission. Narraboth, in jealous despair, kills himself. Jochanaan, in a moment of compassion, urges Salome to save herself by seeking Christ. Not comprehending his meaning, she tries harder to get him in her power. Jochanaan retreats into the cistern, cursing her. Denied for the first time in her life, Salome plans to avenge herself.

Herodias appears, soon followed by Herod and five Jews. Herod's superstitious fears are heightened when he slips on Narraboth's blood. Herodias, who despises her weak husband, makes fun of his fears and suggests that he leave with her, but Herod's attention is focused on Salome. Though he tries to entice her with all the resources available to him, the princess spurns his advances. Renewed abuses from Jochanaan inside the cistern anger Herodias who demands that Herod turn the prophet over to the Jews. But Herod believes that Jochanaan may be a holy man and is afraid to be in any way responsible for his death.

An argument breaks out between the five Jews concerning the true nature of God, after which two Nazarenes report the miracles of Jesus. As Jochanaan continues his denunciation of Herodias, the queen furiously commands that he be silenced.

Herod, in an attempt to relieve the situation, asks Salome to dance. She is not interested but when he offers as reward anything she desires, Salome consents, first making him swear to live up to his promise. In spite of her mother's pleas, the princess performs a dance which unconsciously awakens in her the desires of a woman. When the dance is over, the delighted Herod urges Salome to name her reward. She asks that the head of Jochanaan be brought to her on a silver platter.

Horrified, Herod refuses, while Herodias laughs approval at Salome's choice. In desperation, Herod suggests alternatives: the world's most beautiful emerald, his rare white peacocks, even the sacred veil of the temple. Protesting this last offer, the scandalized Jews rush off. Salome grows more and more insistent, finally forcing the king to honor his promise. As an executioner descends into the cistern, Salome watches, awaiting her prize. Just when she thinks that the executioner has failed her, his arm rises from the cistern bearing the prophet's head on a silver platter.

Looking at the head of Jochanaan, she begins to recall him as a person and gradually her feeling for him grows into love. Realizing that love is stronger than death, she kisses the head. Salome now knows that love can be bitter but that it transcends the body.

Herod feels that he has committed a crime in allowing Jochanaan's execution but, unable to bear the burden of guilt, he decides that Salome must die for it. He orders the executioner to kill her.

Libretti, with English translation, on sale in the foyer.

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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Strauss' Ultimate Tone Poem by Michael Barclay

Legend claims that Oscar Wilde wrote the complete text of *Salome* with its ornate poetic verse in a few feverish hours late one afternoon in his Paris rooms and then, still obsessed with his neurotic nymphet, asked the orchestra leader at the Grand Cafe, where he tried to dine, to play music to suit his mood—he said he was dreaming of a beautiful young girl “dancing with her bare feet in the blood of a man she has craved for and slain.” His musical desires would have to wait more than a decade until Richard Strauss would perfectly satisfy them with the most scandalous opera ever written.

It is incomprehensible that Strauss could add another dimension to a character already more perverse than any in 19th century theater, but by a brilliant Straussian stroke of genius, he set Wilde's scorching poetry to a sweet, pure, youthfully innocent lyric-soprano vocal line which creates a vital tension unique to this character. This subtle fusion of lyricism and thrust combines with Wilde's morbidly purple text and makes Strauss' operatic Princess far more chilling and revolting than her theatrical sister.

In spite of the fact that the libretto of *Salome* is really not much more than a “sordid little shocker,” it remains one of the most successful fusions of text and music in the entire world of musical theater. No one ever forgets his first encounter with Salome, daughter of Herodias, Princess of Judea!

Strauss fearlessly transferred every element of Wilde's inflammatory biblical nightmare for every element had been crying out for musical translation since its demonic conception. Wilde had written the role of Salome for a mature and brilliant Sarah Bernhardt, an actress who one supposes could have captured the essence of aberrant lust welling up in the breast of an innocent child. Strauss solved this problem musically by counterposing the clear, silver-toned soprano line against an orchestral fabric of vivid expressionistic palette. The work has a unique deadly beauty, for all the ugliness is revealed ensilvered in the light of the Byzantine moon. In its cool, white, metallic beams, Joka-

aan's body is indeed “a column of ivory set in a silver socket.”

Crucial to *Salome's* success is a production that attempts to fulfill the work's visual intentions on their own terms. Salome must look like a proud, beautiful, adolescent princess “who has little white doves for feet . . . She is like the shadow of a white rose reflected in a silver mirror.” Every color in Herod's court is loud and violent but all are seen in the shadows cast by the strong moonlight, subdued by the night. The entire stage picture at all times must appear to be a fantastic oriental porcelain—a finely detailed but stylized representation of the beauty of evil.

Salome herself epitomizes this theme. She is the perfect art nouveau heroine, frightening in her chastity, dangerous in her innocence. Strauss emphasizes these qualities by deleting any lines that hint at a woman's perception in the girl. Strauss' Princess, unlike Wilde's, does not even understand Herod's incessant staring. “It is strange that my mother's husband looks at me that way.” Wilde has given us the archetypal innocent, for in the inverted Byzantine court it is this innocence that corrupts and destroys the beautiful.

Jokanaan must be beautiful—all too many productions fail in this point—he must be young, thin but attractive, with long black curls and flaming lips. We must understand and believe in Salome's obsession with his physical beauty or her behavior becomes ludicrous instead of monstrous. Wilde has deliberately avoided an alternate motivation, for aside from his beauty he is a rigid, uncompassionate, disinterested fanatic. He does not care enough about Salome to deal with her in a manner she can understand. But he is beautiful, and in the shimmering orchestral moonlight his body is ivory, his lips precious coral, his hair ebony locks. Nothing in the world is so exquisite to the sensibilities of the rejected child-woman who has always had everything she wanted. She will have his lips, she must!

Almost impossibly, Strauss and Wilde create a Herod as depraved as his step-daughter. He is a superstitious, frightened, debauched player-king whom all recognize as his own jester. Herodias jeers: “You are ridiculous with your peacocks!” Like Salome he is unable to deny himself anything—food and sex are constant demands—better if they can be combined.

“Salome, come eat with me from this little fruit. The impression of your tiny white teeth in a fruit gives me great pleasure. Only bite a tiny

piece off. Only a very tiny piece and then I will eat what remains.” Scarpi's interrupted dinner and Tom Jones' frenetic feast are pastoral picnics compared to Herod's gustatory interests. But even he is no match for the monomaniacal girl who no less than eight times repeats “Give me the head of Jokanaan!”

Salome very frankly denies that the Prophet's abuse of her mother interests her at all—nor does it interest Herod or the audience. The King tells Herodias that her voice wearies him, and we agree, for she rarely relinquishes a fortissimo high tessitura and then merely to spit out lines like: “Ha! Ha! I do not believe in miracles. I have witnessed too many of them!” Herodias, like Naboth, is only a bystander this night, for her own nymphomania seems tame compared to her husband's lust and daughter's obsession.

Remarkably, Strauss is able to create something beautiful from this mire of human depravity, and what he creates in *Salome* is his ultimate tone poem—a tapestry whose colors are a pattern in blood-red and the black and white of death. By combining his ability to paint in sound with Wilde's ability to paint with words, Strauss has perfectly wrought his triptych of horror.

It is Strauss' orchestral persona—the most important character in the work—that has the main artistic responsibility, for from the orchestral mind comes continuous commentary on and description of the action. The oboe which opens the play speaks of the night with its curiously Eastern exotic color. Immediately the Page of Herodias makes us aware of the rising moon's strange influence, which pervades the work in text and stage direction.

“Look at the moon's face, how strange she appears. She is like a woman who is climbing out of her grave. She is like a woman who is dead. She glides very slowly this way.”

Wilde has given his moon a powerful subjectivity: the homosexual page sees both the moon and Salome in the same morbid light, sees both as a female ill omen suggesting imminent death.

With a flurry of woodwinds intoning the Salome-motive, the agitated girl rushes onto the terrace. She loathes the crowd at Herod's banquet and as she enumerates the hated company, the orchestra develops musical patterns which it will use repeatedly to delineate the text—low dark trumpets for the silent Egyptians, violent ripped brass for the Romans:

“These brutal, boorish Romans with

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Opera House Museum

Open free-of-charge during all performances in the south foyer, box level. A new exhibit of photographs, costumes, scenic designs, programs and other memorabilia connected with opera in San Francisco both past and present.

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their crude language. Oh, how I hate these Romans." She, too, instantly comes under the spell of the looming Oriental moon but is attracted by the orchestra's now fluted description:

"How good it is to look at the moon. It is like a silver blossom, cool and chaste. Yes, it has the beauty of a virgin who is still pure."

Strauss' orchestration tells us very clearly that this same moon will appear quite different to each of the principals of this nightmare. To the Page it is a dead woman, to the Princess a virgin.

Attracted by the Prophet's voice to the edge of the cistern, the girl gazes into the depths of the well as the tubas growl hoarsely:

"How black it is down there. It must be horrifying to live in such a black hole. It is like a grave."

Fascinated by both words and voice she commands that the Prophet be brought up so that she might see him. At first Narraboth, the young, handsome Captain of the Guard who is himself in love with Salome, refuses, but the combined seductive power of Salome's silver voice and the woodwind's sexual suggestiveness soon triumphs:

"You know you will do this for me, Narraboth. And tomorrow I will gaze at you through the muslin veil. Narraboth, I will look at you, it may be that I will smile at you. Look at me, Narraboth, look at me. You know that you will do what I ask. You and I both know it well." To the cry of the French horns and shrieks of the frightened strings the Prophet emerges from the cistern. Salome is instantly struck by the deadly pallor and emaciation of the man whose body has seen no sun: it glows silver-white now in the moonlight. During her attempts at seduction Wilde's musical imagery reaches its peak with lines like the "red blasts of trumpets" and Strauss' brass speak with tongues of flame. The more vituperative Jokanaan's curses, the more intense Salome's infatuation, first for his body then his raven hair and finally his scarlet lips, for it is from these that his invective streams:

"He is terrible. He is truly terrible Speak more, Jokanaan, your voice is like music to my ears."

Delirious in her frenzied desire, neither she nor Jokanaan are aware of Narraboth's suicide which goes unnoticed by the orchestra as well. He continues to curse as the orchestra violently intones, "Let me kiss thy mouth, Jokanaan!" With Narraboth's body lying at her feet she simply stares catatonically at the Prophet who voluntarily returns to his prison. It is in this state that Herod now

finds her as he enters the terrace. He too is startled by the moon:

"How strange the moon looks tonight! She looks like an insane woman searching everywhere for lovers She reels through the clouds like a drunken woman."

Herodias' character is revealed by author and composer with astonishing economy as she snaps impatiently:

"No! The moon is like the moon, that is all! We want to go back inside!"

For a brief time Herod's mind is diverted by the frenetic religious debate of the Jews and the Nazarenes, but he soon turns his lustful attentions toward his stepdaughter, begging her to dance and promising her anything she wishes as reward. With incredible irony the orchestra quietly replies "Give me the head of Jokanaan" in an undeveloped statement of this soon to be crucial motive. There follows Salome's *Dance of the Seven Veils* which leaves the King at a point of sexual hysteria.

Salome now demands the Prophet's head on a silver platter and the orchestral bells find a grisly humor in her demand. All his arguments failing, Herod is trapped into granting her this grotesque reward. As she bends expectantly over the edge of the cistern, Strauss' double basses moan softly while a single harmonic member screams like a frayed nerve, for Salome is near collapse.

The moon is suddenly hidden by a black cloud, and while the orchestra gasps in terror, Salome is handed her desired love-object. In a rhapsody so horrifyingly beautiful the words and music seem about to tear apart, she devours the scarlet lips in a cannibalistic orgy, a grotesque *fin-de-siècle* love-feast:

"Thou wouldst not suffer me to kiss thy mouth Jokanaan. Well I will kiss it now. I will bite into it as one may bite into a ripe fruit I have kissed thy mouth Jokanaan. There was a bitter taste on thy lips. Was it the taste of blood? No! But perchance it was the taste of love"

As she revels in her ecstatic release, the moon suddenly floods the stage revealing the girl in all her degraded splendour. The terrified Herod cries, "Kill that woman!" With a final series of screams from the brass "the soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judea."

Michael Barclay is opera critic at KPFA-FM, and host of the popular opera program The Superart. He is a Ford Fellow and is writing his thesis on opera in James Joyce at the University of California, Berkeley where he will also lecture on Wagner.

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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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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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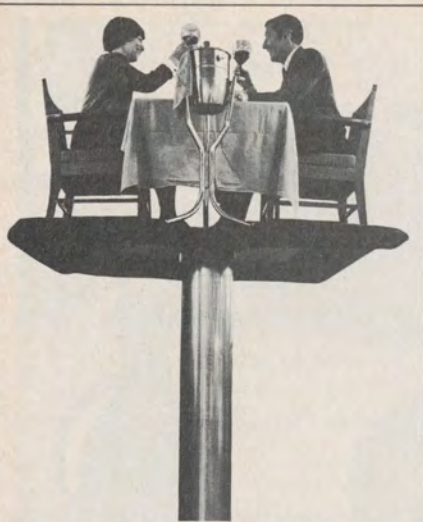


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I do not want actors and actresses to understand my plays. That is not necessary. If they will only pronounce the correct sounds I can guarantee the results. — GEORGE BERNARD SHAW

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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(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 rekrown 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 Samar-kand, 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 thringking 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 unfidelity 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.

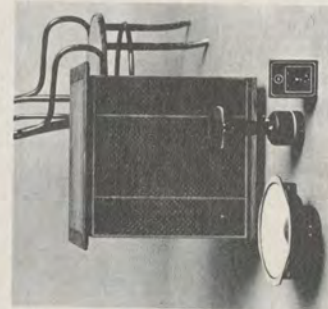
Announcements are made every so often of "optical" or "beam-of-light" pickups that don't touch a record to play it (there *is* slight contact, but just to guide the cartridge along), but none of them ever seems to make it to market.

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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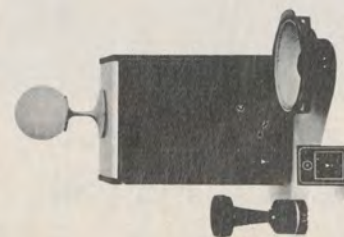
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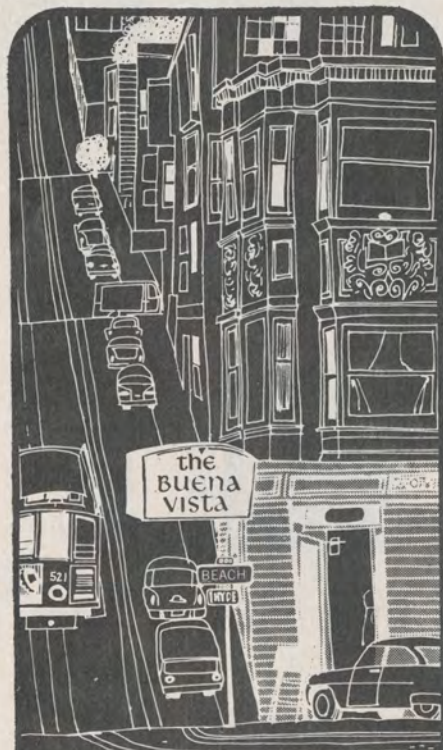
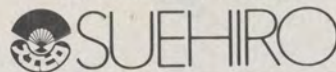


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that either price or a specific amenity will be the deciding factor for most people. I haven't had a look yet at a relatively new entry in the top category, the PE (Perpetuum-Ebner) 2040, but I would guess it to fall in or near the others' range.

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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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

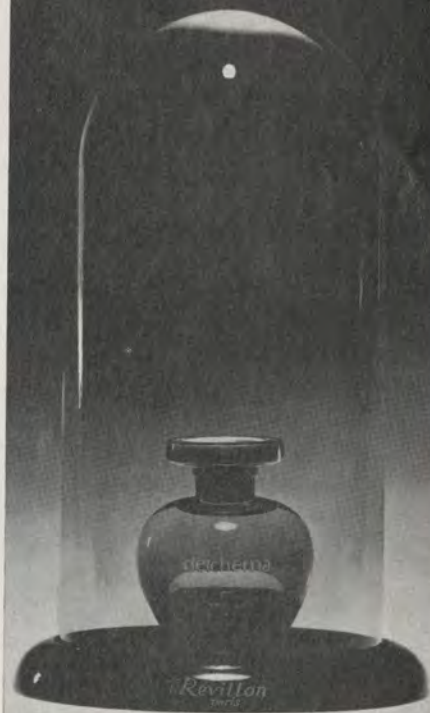
noise that most of them had to be scrapped. The final compromise solution proved quite costly. Some years earlier, Whitehead had distinguished himself for an economy measure that became a theatrical legend. He was one of the producers of *The Time of the Cuckoo*, whose crucial scene had Shirley Booth, 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 Horse-shoe 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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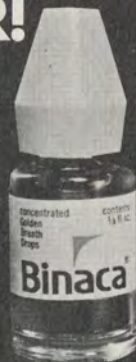
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ing it to see if it could harvest a bigger laugh. Inevitably, the next day, he would receive from across the street a \$50 wired scolding for tampering with the precious *Hot-Cha* book. Lahr found this disregard for expense inconsistent with his employer's 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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