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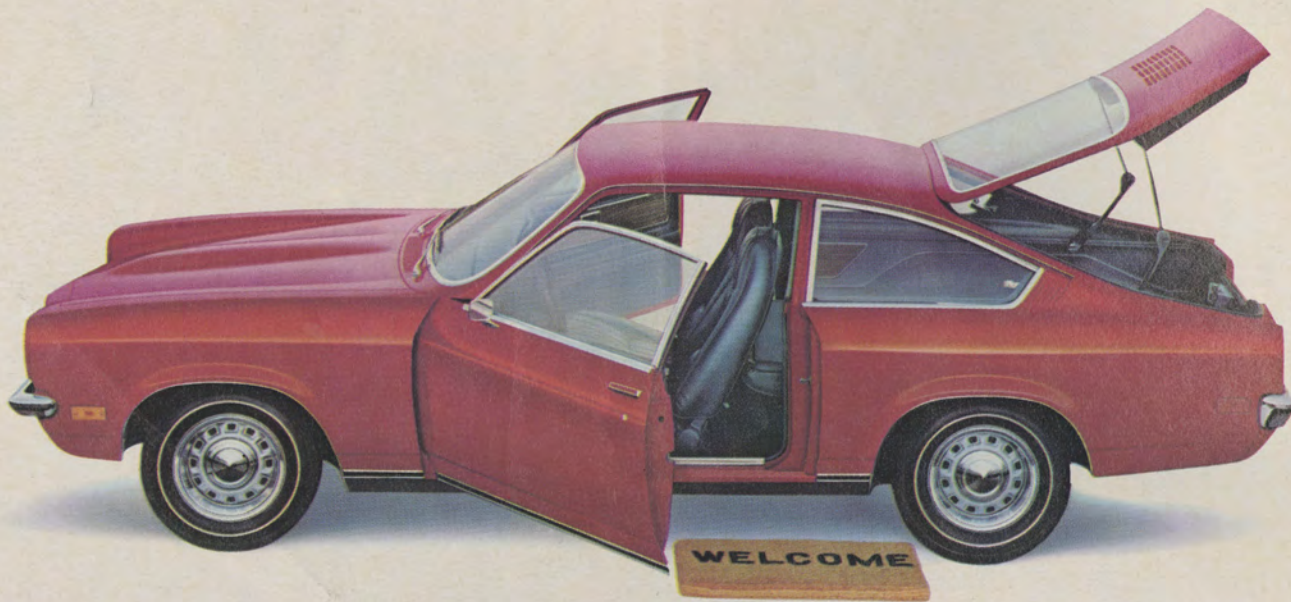
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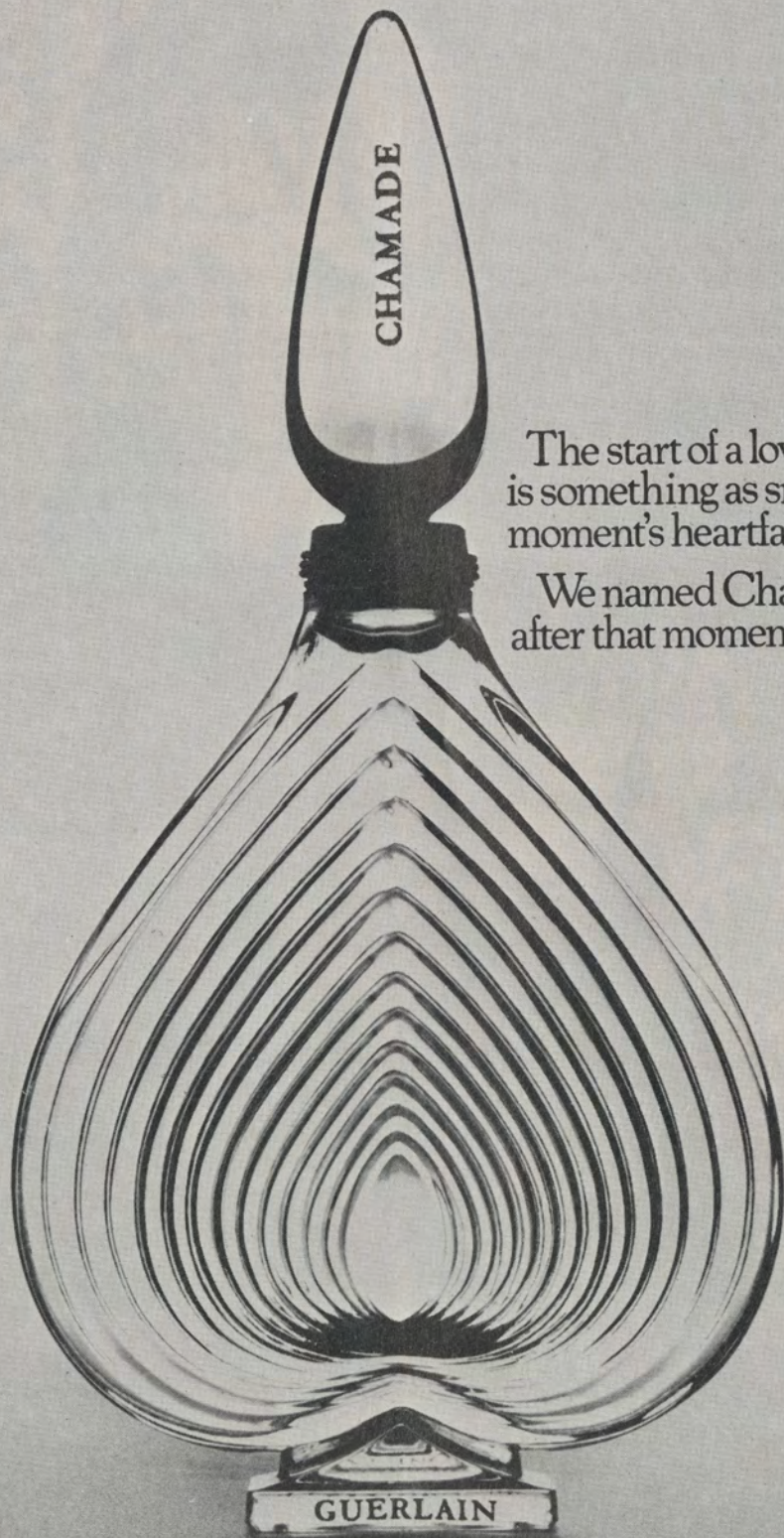
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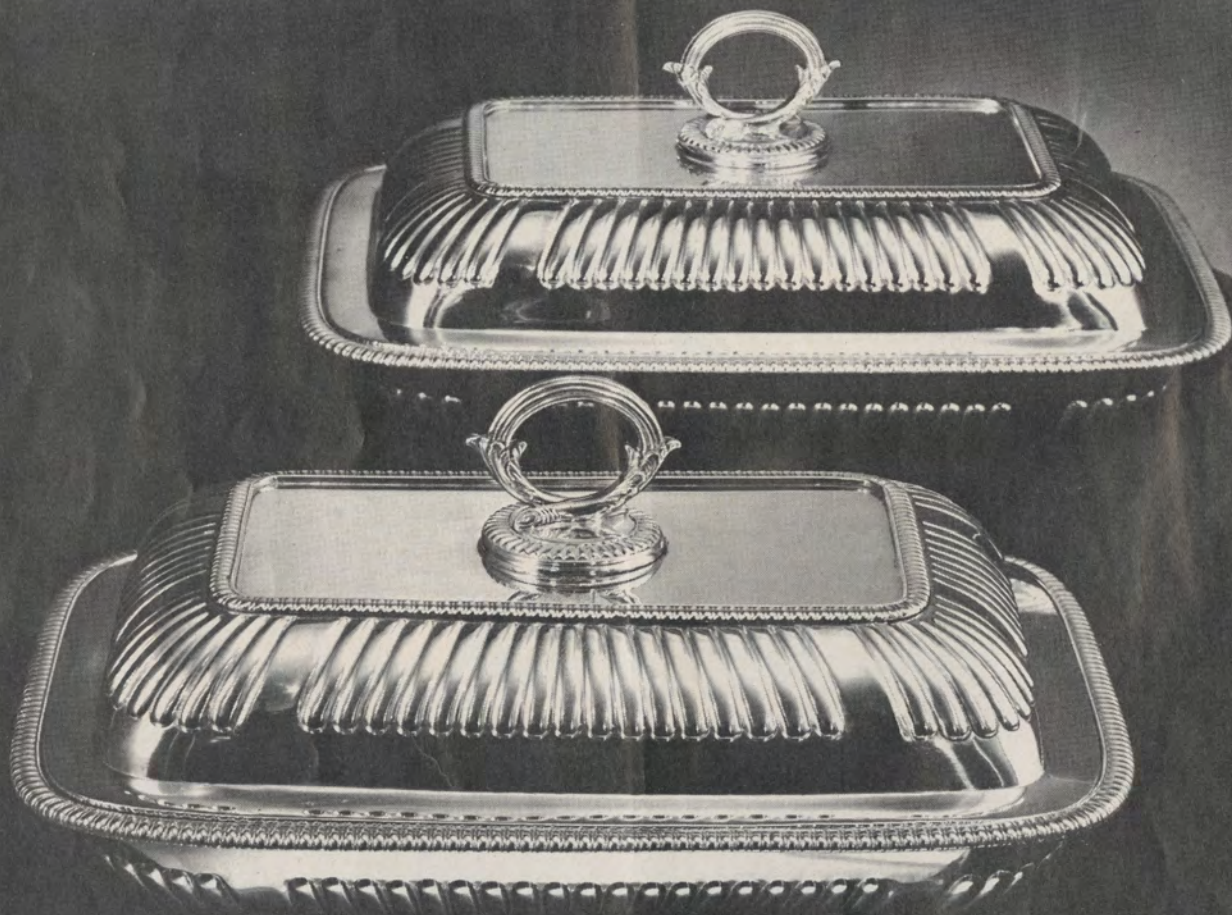


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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY  
SEPTEMBER 1970 / VOL. 4 NO. 9

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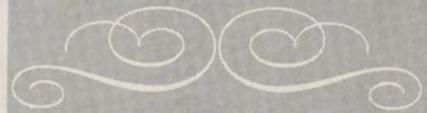
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# Opera Bedeviled

by JOHN ROCKWELL

WHEN I was seven years old, I saw my first opera, Humperdinck's *Hänsel und Gretel*. I didn't see all of it, though. Whenever the witch was on the stage, I was huddled under my seat. My parents were embarrassed, but I was scared.

I've never been quite so scared, since, at least in a theatre. Not that I can't ever appreciate an operatic representation of the occult. Some works still make almost the effect their composers must have intended: the avenging Furies in Gluck's *Orfeo ed Euridice*, or the hints of otherworldly terror in those crawling violin passages in the overture to *Don Giovanni*.

But are we still terrified as we once were by the actual appearance of the Commendatore at the end of *Don Giovanni*? In an extraordinary performance, perhaps. We may still be awed by the Don's defiance, or by the histrionic skill of the singers, or by the sheer sound of the three low men's voices juxtaposed as Mozart does it. But we know the Commendatore isn't "real."

Similarly, we can still enjoy a 19th-century devil like Mephistopheles in Gounod's *Faust*, Boito's *Mefistofele* or — though it isn't actually an opera — Berlioz' *La Damnation de Faust*. Each of these three operatic versions of Goethe's devil makes a ripe vehicle for a bass, full of refulgent music and opportunities for hammy, athletic excess. Everybody must have a special spot in his operatic memories for some deliciously swaggering basso, usually bare-chested, with swirling cape, a chortle awesome in its staginess and a predilection for animosity towards helpless sopranos and tenors.

Part of the problem in our modern-day appreciation of such figures of the

occult lies in the music, and in the conventions with which these characters are portrayed. In the Baroque period composers like Rameau devoted whole theoretical studies to the cataloging of conventions. Each key had its particular emotional connotation (C major, for instance, was "heroic"), each particular kind of ornament conveyed a certain mood. The conventions which 19th-century composers have, consciously or unconsciously, associated with the malevolently occult are rather too familiar to us today: shifty lapses into a minor key, low drum beats, creepy string tremolos, a cavernous bass, and the like.

Every convention must at one time have been new and fresh. Weber's *Der Freischütz*, with its scene of Kaspar casting his magic bullets with the aid of Samiel and a host of hopefully spectacular stage illusions, must have awed audiences in 1821. Today its choral and orchestral writing seems more commonplace. It takes an imaginative stage director to make this Wolf's Glen scene "work." And, in fact, the opera has lost much of its popularity outside of German-speaking countries.

The conventions of the Romantic period still haven't lost all their potency, of course, as in the examples from *Orfeo ed Euridice* and *Don Giovanni*. Even the devils of Gounod, Boito and Berlioz can still chill us occasionally. In the cathedral scene of *Faust*, for instance, with its ominous infernal interjections forcing in upon Marguerite's prayers, we indeed get a sense of something genuinely horrible. And a more recent work, Benjamin Britten's *The Turn of the Screw*, manages to invoke the ghostly terror of James' novella with a technical vocabulary

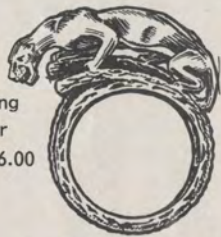


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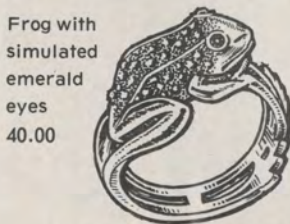
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Madness in 20th-century opera: The mass hysteria of the nuns in Prokofiev's "The Flaming Angel" (Lyric Opera of Chicago)

limited to conventional instrumentation, harmonies and effects.

Today the unrestricted freedom of dissonance and expanded colorational possibilities of orchestral and electronic music have widened the possibilities for the depiction of the occult. But these techniques — shared, of course, with contemporary music in general — have helped limit the popular appeal of opera. Conventions succeed best when there is an agreed range of emotional connotations in the devices employed. Scary minor-key passages like those in the *Don Giovanni* overture would lose their effect were the entire overture in minor keys. In much 20th-century music people can only perceive an *analogous* sameness of the emotional range. Schoenberg, for instance, no doubt intended a variety of emotions to pass through the tortured mind of the woman in *Erwartung*, despite the focused expressionist intensity of that work. But the effect seems far too monochromatic, too single-mindedly "weird" and distorted. The moments in which the woman lapses almost sentimentally into memory sound — apart from the diminished volume — too much like her moments of screamed, uncontrollable terror.

Beyond our difficulties with musical conventions lies the whole question of the believability of devils in the first place. We live today in a skeptical, rational, scientific age. For all the superstitions which may still flourish in more primitive parts of the world, we are presumably sophisticated souls, beyond such childish terror.

The problem of believability didn't really become an issue until the Romantic period, itself interpretable as a reaction against the rationalization of the preceding two centuries and against the first effects of the Industrial Revolution. Opera, from its inception at the end of the 16th century to the beginning of the 19th century, mirrored the political, social and religious mores of its aristocratic patrons. Its highly stylized forms precluded a concern for "believability" in the same sense that we demand it today: Plutone in Monteverdi's *Orfeo* is the king of the underworld, but we don't think of him as being much more "occult" or "supernatural" than Apollo or even Orfeo himself. Of course much of the stylization may have seemed "natural" to a 17th-century audience; the musical and dramatic conventions of that time are simply too far removed from our own for us even to consider

the issue of believability. But from what we know of audience behavior at Baroque opera performances, it would seem that the Romantic period ushered in a genuinely new set of demands on its audience. People were expected to accept the illusions of the stage to a degree which had not been expected in previous centuries.

Two 20th-century devils attain an unusual kind of "believability" by combining such pre-Romantic stylization with our own preconditioned tendency to involve ourselves with theatrical events. Stravinsky's *The Rake's Progress* and Busoni's *Doktor Faust* are symptomatic of the whole neo-Classical return to the past, which in our time has made a central aesthetic principle out of the characteristic self-consciousness of post-Renaissance Western culture. Artists stand back both from their subjects and from the conventions in which those subjects have been traditionally expressed, and attempt to recreate them from the viewpoint of a detached, analytical observer. *The Rake*, in its set musical forms and anachronistic dramatic conventions, attempts in deliberate fashion to recall an Enlightenment moral tale for a post-Enlightenment audience. Nick Shadow was



Geraint Evans as the bedeviled Wozzeck in Berg's masterpiece (San Francisco Opera).

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At the left, Scarpia, here portrayed by Tito Gobbi — a devil humanized and secularized to suit the tastes of a skeptical age; right, Nick Shadow (William Dooley): a symbol and a singer, to be viewed with the same detachment with which we appreciate the artfulness of Stravinsky's music for "The Rake's Progress".

specifically conceived as a Mephisto for Tom Rakewell's Faust, yet his suave manner avoids the crudeness of 19th-century Continental models. Shadow escapes the brashness of devils like Gounod's in part because we are not expected these days to believe in him as "real." He is a symbol and a singer, whose diabolical aspects we are meant to appreciate with the same detachment with which we appreciate the artfulness of the music.

Whether this theory of "epic" drama — shared by Brecht and Claudel — really works in quite the manner its proponents expect is of course debatable. *The Rake's* best moments may well be those in which we become "involved" in the drama in exactly the same way we are involved with any great work of art. Busoni's Mephistopheles — a tenor — makes an especially frightening effect because the puppet-play ancestry of the libretto lends all the characters a curiously disembodied and otherworldly aura.

In the conventional Romantic opera plot, the villain acts the way he does for some clearly identifiable reason. Count di Luna, in *Trovatore*, is consumed with jealousy, and therefore makes trouble for Leonora and Manrico. Eugene Onegin brings about Lensky's death and Tatiana's anguish out of pride and egocentric coldness. The Duke in *Rigoletto* seduces and abandons Gilda because he is a lecher.

Yet opera has a way, even when characters are ostensibly naturalistic,

of transforming them into absolutes. Part of this has to do with the lingering conventions inherited from the Baroque, where the action was carried forward quickly and efficiently in recitatives, and the arias became occasions for the elaboration of generalized emotion. The absolute character of music itself, only imperfectly linked to particularized emotion by a plot, may also explain this tendency of opera to transform the individual into the universal. But whatever the reason, when the Grand Inquisitor (in *Don Carlo*), for instance, demands terrible vengeance against the supposed enemies of the Church, it is easy to see beyond one blind, 90-year-old man to a symbol of all the forces of vengeful retribution, and beyond that to the devil, himself.

Some villains in opera seem to court such abstract, absolute status. From the beginning of the 19th century many composers seemed to have sensed the increasingly secular temper of their times, and substituted characters who behaved in a diabolical manner for actual devils. They began to make use of the kind of operatic villain who fit comfortably within the overall naturalistic, psychologized framework of the action, yet stood apart in the absoluteness of his evil from the typical operatic "heavy." The characters' specific motives for their wrongdoings seem so meagre and inconsequential that one is invited to associate them with evil itself. Pizarro,

(continued on p. 47)

# ROBERT WATT MILLER



1899 - 1970

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

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

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

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

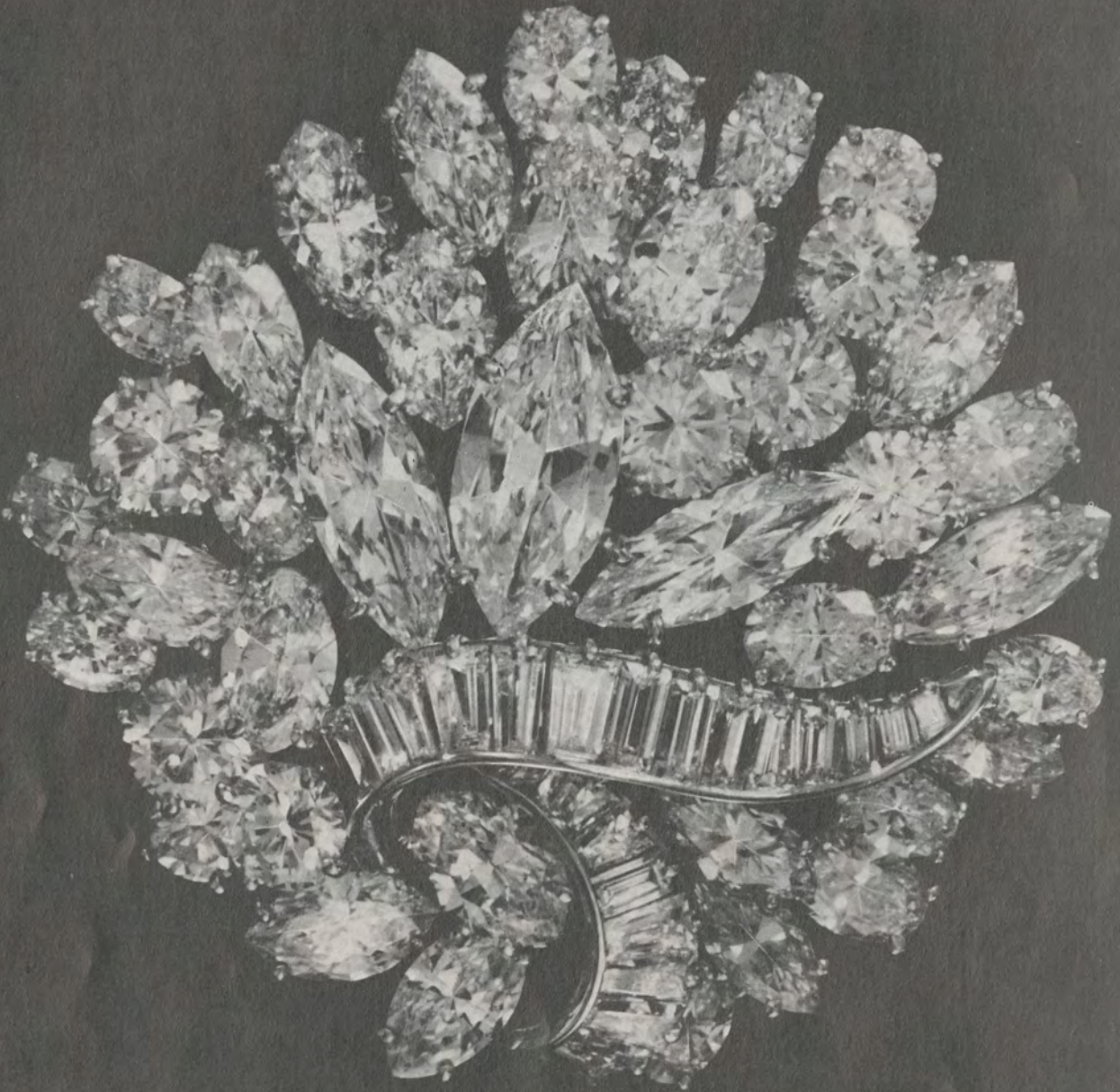
After a premiere he would come on stage during curtain calls to personally thank and congratulate the artists. If he

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

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

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

*Frank Merbert Alley*



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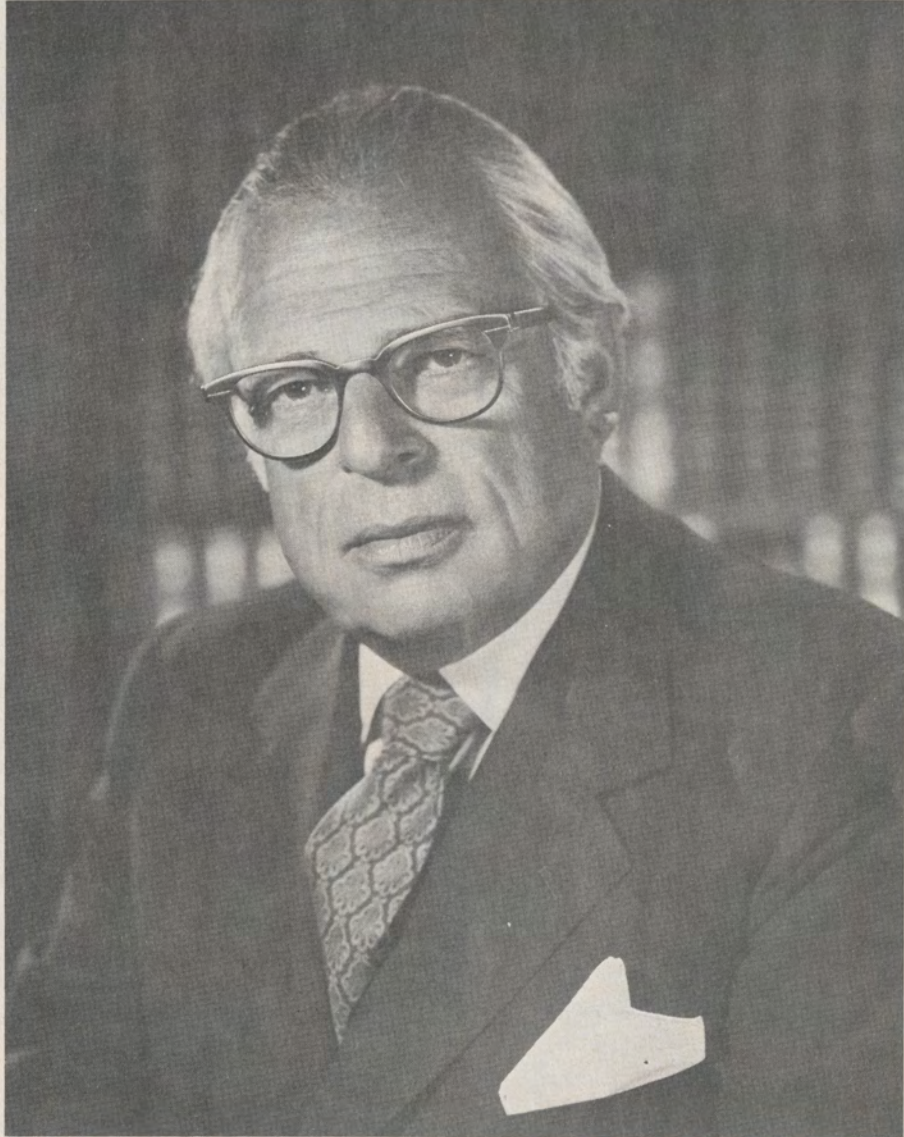
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


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## 1st Violin

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

## 2nd Violin

Felix Khuner  
*Principal*  
George Nagata  
Zelik Kaufman  
Herbert Holtman  
Rose Kovats  
Ronald Erickson  
Frederick Koegel  
Gail Schwarzbart  
Reina Schivo

## Viola

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

## Cello

Robert Sayre  
*Principal*  
Rolf Storseth  
Mary Claudio  
Ellen Dessler  
Tadeusz Kadzielawa  
Helen Stross

## Bass

Philip Karp  
*Principal*  
Charles Siani  
Carl Modell  
Donald Prell  
Michael Burr

## Flute

Walter Subke  
*Principal*  
Lloyd Gowen  
Gary Gray

## Piccolo

Lloyd Gowen

## Oboe

James Matheson  
*Principal*  
Raymond Duste  
Allyson Christensen

## English Horn

Raymond Duste

## Clarinet

Philip Fath  
*Principal*  
Frealon N. Bibbins  
Donald Carroll

## Bass Clarinet

Frealon N. Bibbins  
Donald Carroll

## Bassoon

Walter Green  
*Principal*  
Jerry Dagg  
Robin Elliott

## Orchestra

### Contrabassoon

Robin Elliott

### French Horn

Herman Dorfman  
William Sabatini  
*Principals*  
James Callahan  
Ralph Hotz  
Jeremy Merrill

### Trumpet

Donald Reinberg  
*Principal*  
Edward Haug  
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### Trombone

John E. Meredith  
*Principal*  
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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  
Beverly 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

Carla Sealander  
Allyson Segeler

Allen Barker  
Gardner Carlson

Donald Eryck  
John Daniel Lordon  
Tony Ness  
Charles Perrier  
Edward Rumberger  
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HELGA WEISS  
*Office Staff*

# 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, Frybee/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,  
Capecchi  
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, Magyar, 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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|--------------------------------|
| Tuesday, October 13, at 1:00   |
| Wednesday, October 21, at 1:00 |
| Friday, November 13, at 1:00   |
| Friday, November 20, at 1:00   |
| Tuesday, November 24, at 1:00  |
| Commentator: Alexander Fried   |

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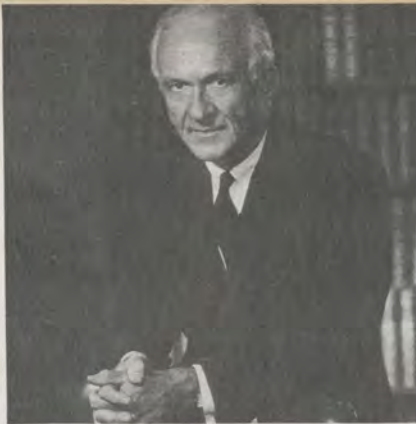
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# SAN FRANCISCO OPERA

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

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

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

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

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

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

*Prentis Cobb Hale*

PRENTIS COBB HALE  
President, San Francisco Opera Association



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*Sacristan* RENATO CAPECCHI

*Mario Cavaradossi* LUDOVIC SPIESS

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ACT I Interior of the Church of Sant'Andrea della Valle

ACT II A room in Scarpia's apartments in the Farnese Palace

ACT III A terrace of Castel Sant'Angelo, outside the prison

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## The Story of "Tosca"

ACT I—Angelotti, an escaped political prisoner, seeks refuge in the church of Sant'Andrea della Valle. Upon hearing the approach of the Sacristan, he hides in the chapel of the Attavanti family. Shortly, Mario Cavaradossi enters. He is a painter and is about to resume working on the altar painting of Mary Magdalene. He interrupts his work and compares the face in the portrait with that of the woman he loves, the famous singer Floria Tosca ("Recondita armonia"). Angelotti reveals himself to Mario, asking for help in escaping. Tosca's voice is heard outside and Mario urges Angelotti back into the chapel. Tosca, having found the door closed, expresses her jealousy. Mario re-assures her and she eventually leaves (Love duet "Non la sospiri la nostra casetta"), promising to meet him that evening. Again, Angelotti comes out of hiding. He is the brother of the Marchesa Attavanti, who inspired the portrait and caused Tosca's jealousy. Mario offers to take Angelotti to a hiding place. The two depart and Baron Scarpia, chief of police, enters, searching for the escaped prisoner. He suspects that Cavaradossi assisted in the escape and orders the chapel searched. When Tosca re-enters, Scarpia awakens jealousy in her again by showing her the Attavanti fan and she leaves, distressed. Scarpia has secretly resolved to win Tosca for himself. He orders his assistant Spoletta to follow her ("Tre sbirri, una carozza"), then joins in the Te Deum, though thinking about Tosca all the time who "makes him forget God".

ACT II—In his apartments at the Farnese Palace, Scarpia is holding Cavaradossi prisoner, hoping to have him disclose Angelotti's hiding place. The voice of Tosca is heard from the courtyard, where she is singing a cantata. Summoned by Scarpia, Tosca enters. Mario has in the meantime set her straight about the whole matter concerning Angelotti. Scarpia tries to get the location of Angelotti's hiding place from her, but she insists upon knowing nothing. When Mario, however, is put to torture in the next room, she reveals the secret, asking Scarpia for Mario's freedom in return. Upon finding out that the price of Mario's freedom is her body, she agrees, but first asks for a safe-conduct for Mario and herself. Scarpia orders a mock execution for Mario, after which the lovers will be free to depart. She laments about having lived for art and love ("Vissi d'arte") and wonders why she is being so cruelly punished. The safe-conduct written, Tosca takes a knife from the dinner table and kills Scarpia, removing the document from the dead man's hand.

ACT III—It is dawn. The distant voice of a shepherd is heard, with the bells of St. Peter's tolling the hour. Mario is led onto the platform of the Sant'Angelo Fortress. An hour remains until execution time. He bribes the jailer with a ring to let him write a letter. Left alone, he recalls the pleasant memories of Tosca ("E lucevan le stelle"). Soon Tosca enters, explaining that there is to be a mock execution in which he is to pretend that he has been shot. She also tells him about having killed Scarpia. Mario, deeply moved, sings about her hands which committed murder for his sake ("O dolci mani"). The lovers plan their future, but are interrupted by the arrival of the soldiers. Shots are fired and Mario falls. Tosca bids him to wait until all are gone, then asks him to rise and come away with her. However, the bullets were real and Tosca realizes that they have been tricked by Scarpia. Spoletta and the soldiers approach in order to seize her as Scarpia's murderer. Tosca, however, climbs to the fortress parapet and leaps to her death, vowing to meet Scarpia before God.

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

### TOSCA on records:

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Nilsson, Corelli, Fischer-Dieskau—Maazel; London 1267  
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## Scarpia as Lover

by Stephanie von Buchau

An English record critic, whose specialty is Italian opera, once said that Scarpia was the only interesting character in *Tosca*, and that she invariably left the theater at the end of Act II. Without going that far, I wonder how many women in the audience would agree with her. For no doubt about it, il barone Scarpia is fascinating.

Two reasons for this fascination can be found. One is psychological and the other musical. (Or dramatic, but that gives Sardou too much credit; after all, it is Puccini's opera, not Sardou's play, that holds the stage today.) Women, according to psychologists, have a recurring rape fantasy. Woman's natural sexual function is to yield, but civilization has taught her to resist. A conflict arises between nature and civilization, between unconscious desire and conscious resistance; in Freudian jargon, between the id and the superego. Rape is a painless (remember, this is a fantasy) solution to the conflict: the natural function of yielding is fulfilled without the logical self being violated. Scarpia's lust for Tosca allows us to enact our fantasy. There we are being chased deliciously around the sofas in the Palazzo Farnese; and because it is a fantasy we can enjoy ourselves without the real panic that Tosca is suffering.

Did Puccini understand the unconscious drives he was stimulating in both his characters and his audience? Subconsciously, at least, he must have for in *Tosca*, *Turandot* and *Fanciulla* he pushes his volcanic mixture of blood-and-sex to extremes. He may not have known a thing about Freud (nor did Aeschylus when he wrote the *Oresteia*) but like all Italians, he understood plenty about sex. And be-

cause he was a musician as well as an Italian he was able to create musically the atmosphere in which fantasy has free reign.

At his first entrance Scarpia is all business. He is hot on the trail of Angelotti. "Collect every clue!" he orders. But the sight of the Attavanti's face in Cavaradossi's painting reminds him (and us) of what has obviously been in the back of his mind, who knows for how many days or weeks? "The lover of Tosca!" he says when the painter is identified. How he would enjoy that privileged position.

At Tosca's entrance the duel commences at an *andante mosso* with Scarpia, insinuating and polite, offering Tosca holy water from his own hand, with long phrases resting sometimes on a single breathless note. He wants information about the escape and he has the skill to get it, but in every suave turn of the voice he is wooing her. When she begins to weep at the thought of Mario's infidelity the baron is leaning over her, breathing: "I would give my life to dry those tears!"

Extravagant? Yes, and insincere we must assume from the other evidence of Scarpia's selfish nature. After all what he is actually doing, is hurting her needlessly by planting suspicions of jealousy which he knows are untrue. He says he found the Attavanti's fan on Mario's scaffolding when he actually found it in the chapel. Yet, if the baritone has any skill at all, the words come out, again all on one note, with a caressing sensuality. Scarpia might paraphrase Shylock: "Hath not Scarpia eyes? Hath he not hands, organs, dimensions, senses, affections, passions? If you prick him

does he not bleed?" Well, he will do quite a lot of the latter in Act II.

The weeping Tosca leaves the church and Scarpia, in a heightened state of excitement, soliloquizes. His "Va Tosca" (repeated) is ironic, harsh. Yet in the triplets characteristic of his song patterns, he uses the word "gelosia" with obvious sincerity. He himself is jealous of Mario. The cannon begins to boom with an ominous, thudding crash. It punctuates Scarpia's words with an effect like rhythmic gasps for breath.

In the midst of the *Te Deum* (blood, sex and religion as a mixture does not offend anyone familiar with the Roman Catholic faith as practiced in the Latin countries), Scarpia, his passions in full flame, talks about spasms of love, repeating twice, with the most lascivious insinuation: "Il-languidir . . ." languishing. When he cries his famous line "Tosca you make me forget God," any last vestige of polite, moral civilization has disappeared. We are completely in a fantasy world.

The second act opens cleverly with Scarpia eating his supper. Those who think food incompatible with sensuality have never seen the motion picture *Tom Jones* in which the most outrageously erotic scene showed Tom with his mistress stuffing themselves and each other from a huge repast. Scarpia sings his "Credo" in which he tells us bluntly that he desires, he pursues and then he throws away. But since Scarpia is a man of action this aria is more conventional than convincing.

More to the point is his vicious description of Mario's torture with ac-

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cents on the chords and crescendoing in the vocal line. Then, the ironic triplets as he says: "Tosca was never more tragic on the stage!" And the shouted "Più fortes" which Puccini follows with the musical directions "little by little crescendo," "more urgency," "always crescendoing, broadening," and finally "sustained" as Scarpia hammers his questions at Tosca.

Having gained his first object (the whereabouts of Angelotti) and gotten himself and us thoroughly overheated in the effort, Scarpia can afford to relax and proceed with his seduction. Again the caressing triplets: "Mia bella signora," he breathes. Puccini marks this passage "dolce" (sweetly), "with the voice," "sustained." Scarpia's menace is plain but Puccini has encased it in a velvet glove at times.

Tosca asks her bitter question: "How much?" (something she should have been able to figure out by now—but leave the authors their little *coup de théâtre*), and Scarpia launches into his big aria. He is outspoken ("I don't sell myself for money") and completely sincere, however horrifying. The voice travels up and sustains high E and F flats. There are long phrase marks and the indication "appassionato molto" as Scarpia rises from his chair and puts it to Tosca bluntly. He was already in love with her, but the last half hour has been "lava to his senses;" her hatred has completely turned him on. The voice slides upward from a low D flat to a high E flat twice in the same phrase—an effect that the singer can't always bring off. (For an illustration of how effectively erotic this can be listen to Fischer-Dieskau on the London recording of the opera.) Carried away by his passion, Scarpia sails up to a high G flat while Tosca runs frantically away from him.

Having got her nodded consent to his designs, Scarpia relaxes again and begins to write out the safe conduct. While he and Tosca exchange some terse, breathless conversation about the route she will take Puccini does one of those things for which the opera-as-drama people hate him but which makes the climate of our fan-

tasy world all the more sweltering. The orchestra plays a melody of sentimental sweetness, always sustained, *espressivo* and rising upward. We can imagine Scarpia's thoughts. Then Tosca finds the knife and we are set up, as we have been set up since the opera began, for sex or death.

When Joseph Kerman, in his book *Opera as Drama*, called *Tosca* "that shabby little shocker", he meant it, of course, as a put-down. Puccini might well have been pleased. For that was exactly what he created—an opera, as it were, that appeals to the id. Art is successful, not when it is lofty, but when it is true to itself, whatever level that self may attain.

Frankly, and we have been very frank up to now, *Tosca* is high grade pornography. The second act of *Tosca* is a symbolic representation of the sex act with its dallying beginning, its surges of energy, its moments of rest (only a sexual athlete would complain that "Vissi d'arte" spoils the structure of the act), and its final wild surge to climax. Only in *Tosca* the climax is not orgasm but death.

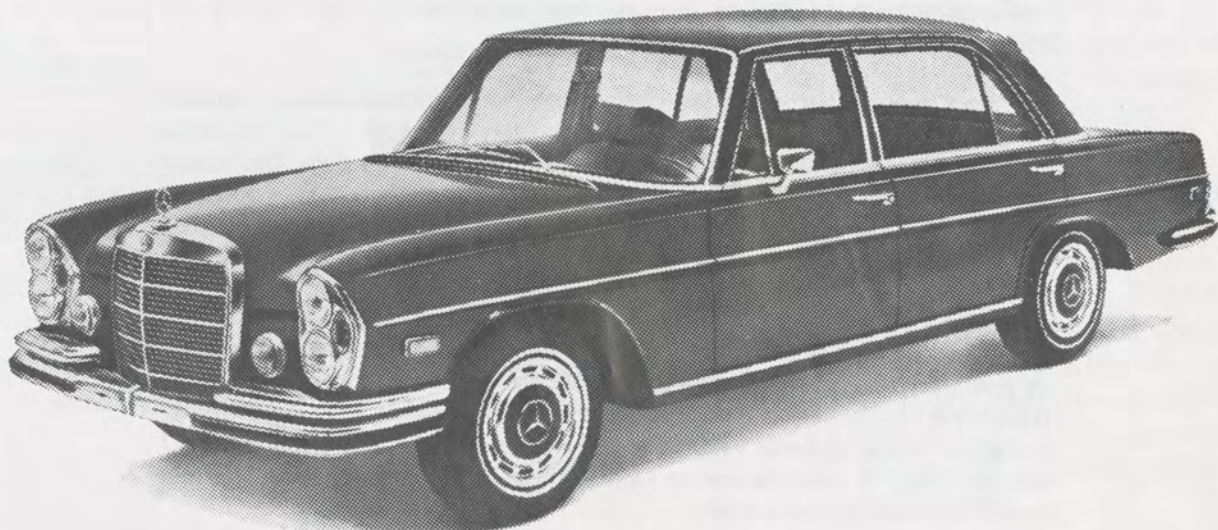
As Susan Sontag says in *Styles of Radical Will*: "... what pornography is really about, ultimately, isn't sex but death... it is toward the gratifications of death, succeeding and surpassing those of eros, that every truly obscene quest tends... what (it) exposes in extreme erotic experiences is its connection with death..."

Puccini, who has been excoriated since the 1890's for this same insight, was more a man of today than we realize. Love and lust have become inseparable. After a century of denying one (lust) we scarcely recognize either anymore. Scarpia, in 1800 (his own day), 1900 (Puccini's day) and 1970 (our day) is a frank expression of the confusions of the unconscious world which we can barely admit to ourselves but which we continue to find fascinating on stage.

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

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Speaker: John Rockwell

November 5  
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Speaker: Miss Marie Gibson

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Speaker: Miss Stephanie von Buchau

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Speaker: Arthur Bloomfield

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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.



**BRUNO BARTOLETTI**, one of opera's busiest conductors, started his musical studies at the age of 10, concentrating on the flute. After spending several years as pianist at the Florence Teatro Comunale, he joined the Florence May Festival Orchestra as assistant conductor and worked closely with Tullio Serafin, Dmitri Mitropoulos and Artur Rodzinski. He made his professional debut there in 1953. He is particularly associated with a number of contemporary composers and has conducted world premieres of works by Rocca, Malipiero, Ginastera, Krenek and Egk. Currently first conductor of the Rome Opera, Bartoletti is a conductor and a member of the artistic administration of the Chicago Lyric Opera. In *Falstaff*, Maestro Bartoletti is making his San Francisco conducting debut.



**ARA BERBERIAN** returns for his fifth consecutive season with the San Francisco Opera and will be featured in two diverse roles: Pistola in *Falstaff* and Fafner in *Siegfried*. He has performed leading roles with the New York City, New Orleans, Houston, Philadelphia, Pittsburgh and Cincinnati op-

eras. Berberian is also one of the busiest oratorio and concert artists in the country and has performed with every major orchestra in the United States and Canada. He often appears on television, where his credits include Berlioz' *L'Enfance du Christ* and the title role in Laderman's *Galileo*.



**STUART BURROWS** is one of the leading tenors of London's Covent Garden, principal tenor of the Welsh National Opera and guest artist in several leading American and European opera houses. His American debut took place here in 1967 as Tamino in *The Magic Flute*, for which he returned last season. That same role was also the vehicle for his Covent Garden debut in 1968. Burrows has sung major opera roles on BBC television and also has his own program on Welsh television: *Stuart Burrows Sings*. He appeared with the San Francisco Symphony last spring in performances of the Dvorak *Requiem*.



**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*.



**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*.



**LILI CHOOKASIAN** made her operatic debut in 1959 as Adalgisa in a Little Rock performance of *Norma*. In 1962, the Chicago-born contralto made her Metropolitan Opera debut as La Cieca in *La Gioconda*. Since then, she has sung in a number of standard and contemporary operas, almost exclusively at the Metropolitan, including *The Medium*, *Andrea Chenier*, *The Last Savage*, *Eugene Onegin*, *Peter Grimes*, *Das Rheingold* and *Un Ballo in Maschera*. Miss Chookasian is also very active on the concert stage. She recently starred in the nationally-televised production of Jack Beeson's new opera *My Heart's in the Highlands*. Her portrayal of Mistress Quickly in *Falstaff* represents her San Francisco Opera debut.



**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. He spent several years as professor at the Santa Cecilia Conservatory in Rome, and 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.



**MARY COSTA** returns to San Francisco following triumphant appearances in the Soviet Union, where she was heard in *La Traviata* and *Faust* in Yerevan, Tbilisi, Leningrad and Moscow. Born in Tennessee, Miss Costa has spent most of her time in Southern California. Her operatic career has taken her to Glyndebourne, London, Lisbon and Geneva and all the major American opera houses. One of her most recent successes included the role of Desdemona in the Cincinnati production of *Otello*. This will be Miss Costa's ninth season with the San Francisco Opera since her debut here in 1959.

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**REGINE CRESPIN** opens the San Francisco Opera's 1970 season as *Tosca*. Born in Marseilles, she studied at the Paris Conservatory and made her opera debut in 1950 in Mulhouse as *Elsa* in *Lohengrin*. In the ensuing years, she has developed a vast repertoire which includes a great number of taxing and dramatic roles, and has established a truly international reputation. Her previous appearances in San Francisco include the role of *Elisabeth* in *Tannhäuser*, *Dido* and *Cassandra* in *Les Troyens*, *Sieglinde* in *Die Walküre* and *Marschallin* in *Der Rosenkavalier*. One of her most recent recordings is the complete *Der Rosenkavalier*, acclaimed by many as one of the finest opera recordings ever made.



**SIR GERAINT EVANS** returns to San Francisco in a role for which he is very well known: *Sir John Falstaff*. He also makes his American debut as stage director of Verdi's *Falstaff*. Evans made his debut at Covent Garden in 1946, and is a regular member of that company. His roles in San Francisco following his American debut here in 1959 as *Beckmesser* in *Die Meistersinger* include: *Schaunard* (*Le Bohème*), *Paolo* (*Simon Boccanegra*), *Bottom* (*A Midsummer Night's Dream*), *Leporello* (*Don Giovanni*), *Don Pizarro* (*Fidelio*), *Kezal* (*The Bartered Bride*), *Papageno* (*The Magic Flute*) and the title roles in *Gianni Schicchi*, *Wozzeck*, *The Marriage of Figaro* and *Falstaff*. In 1959 he became a Commander of the British Empire and in 1969 was knighted for his participation in the Investiture of Prince Charles as the Prince of Wales.



**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. He 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. He was known there both as a concert performer and nightclub entertainer. He won a scholarship which took him to England where he was soon singing principal opera roles. He is presently on the roster of the Sadler's Wells Opera, where he was this year heard as *Hunding* in *The Valkyrie* and *Don Basilio* in *The Barber of Seville*. He sings the role of the *Commendatore* in a new recording of *Don Giovanni*.



**GHITA HAGER** has been with the San Francisco Opera for seventeen years. During that time, she has had a number of assignments, including stage direction and choreography. During the 1968 season, she became the first woman to stage an opera for the company (*Il Barbiere di Siviglia*). She has also been very active as stage director with Spring Opera of San Francisco and Western Opera Theater. Born in Estonia, Miss Hager is now a German citizen. She has had professional experience in a large number of major European opera houses.



**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*. He started his career in Munich and in 1951 became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. He works regularly at the Vienna State Opera, and has staged operas at La Scala, in Naples, Cologne, Mannheim, Nürnberg, Buenos Aires and Salzburg. His recent productions here include the complete *Ring* cycle, *Jenufa* and *The Magic Flute*.



**CAROLYN LEWIS**, a member of Western Opera Theater for the past year, was born in Idaho and raised in Utah. She made her professional debut as Rosina in *The Barber of Seville* with the Utah Symphony. Her most recent appearance was in the title role of Rossini's *La Cenerentola* in Reno. She will be making her San Francisco Opera debut as the Forest Bird in Wagner's *Siegfried*.



**BERIT LINDHOLM**, new to San Francisco audiences, has in a few short years established herself as a leading Wagnerian soprano. She comes to San Francisco following portrayals of all three Brünnhildes in the Bayreuth productions of Wagner's *Ring*. Stockholm-born Miss Lindholm made her debut in her native city in 1963 as the Countess in *The Marriage of Figaro* which led to a contract with the Stockholm Opera, on whose roster she has remained ever since. She has also made a number of guest appearances in Florence, London, Munich, Copenhagen, Berlin and Paris. She sings the role of Cassandra in the complete recording of Berlioz' *Les Troyens*, just released.



**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 Warenauskjold's Musical Theater. He is presently an apprentice artist at the Santa Fe Opera, where he appeared 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.



**LOTFI MANSOURI** was born in Iran and first came to the United States in 1947 to study psychology. 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 California 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.



**JANE MARSH** returns to San Francisco for her third season. Born in San Francisco and raised in Mill Valley, Miss Marsh achieved world-wide prominence as first prize winner



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of the 1966 Tchaikovsky competition in Moscow. That same year 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 Liù 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. She recently recorded Beethoven's Ninth 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 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.



**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.



**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*.



**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*.



**DAN RICHARDSON**, baritone from Virginia, makes his American debut in the varied roles of Ford in *Falstaff* and Alberich in *Siegfried*. He studied music in New York, Rome and Zürich. His American career started in musical comedies and plays, and his European opera debut took place in 1960 in the Saarbrücken production of *Lohengrin*. Since 1964, he has been the leading baritone of the Essen Opera. He sang the title roles in *Der fliegende Holländer* (Brussels) and *Wozzeck* (Lyon), Scarpia in *Tosca* (Lyon) and the four baritone roles of *The Tales of Hoffmann* (Brussels).



**LUDOVIC SPIESS** started his career as a sculptor. At the age of 24, he made his debut as the Duke in *Rigoletto* in his native Rumania. In 1964, he took part in the Toulouse International Competition, where he won first prize. In 1967, he was invited by von Karajan to sing at the Salzburg Festival and in 1968 made his Vienna State Opera debut. His American debut took place the same year as Calaf in *Turandot* with the San Francisco Opera. Recently, he added the role of Otello to his repertoire, which brought him very favorable public and critical acclaim.



**THOMAS STEWART**, who made his San Francisco Opera debut in 1962, returns for his fifth season and will portray The Wanderer in Wagner's *Siegfried*. Texas-born and a one-time resident of California, Stewart sings regularly in Bayreuth, and during this year's festival was heard in *Rheingold*, *Die Walküre*, *Siegfried* and *Parsifal*. His career started in the field of engineering, but soon gave way to music. He met his wife, the famed soprano Evelyn Lear, while both were studying at Juilliard. The couple went to Europe where both their careers progressed steadily. Stewart's roles in San Francisco have included Wolfram in *Tannhäuser*, Orestes in *Elektra*, the title role in *Don Giovanni*, Prince Yeletski in *The Queen of Spades*, Count di Luna in *Il Trovatore*, and Golaud in *Pelleas et Melisande*.



**OTMAR SUITNER** was the choice of the late Wieland Wagner to conduct the entire *Ring* cycle at Bayreuth in 1966. He led *Tannhäuser* there in 1964, *Der fliegende Holländer* in 1965, and the *Ring* again in 1967. Maestro Suitner was born in Innsbruck, studied at the Salzburg Mozarteum, and was a pupil of the late Clemens Krauss. He became music director of the Remscheid Opera in 1952, general music director of the Dresden Staatsoper in 1960, and general music director of the Berlin Staatsoper in 1964. Suitner has also conducted at La Scala, Venice, Buenos Aires and Stuttgart. He made his San Francisco Opera debut last year in performances of Wagner's *Götterdämmerung*.

# DRAMATIC

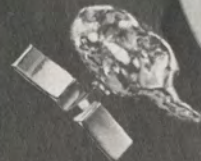
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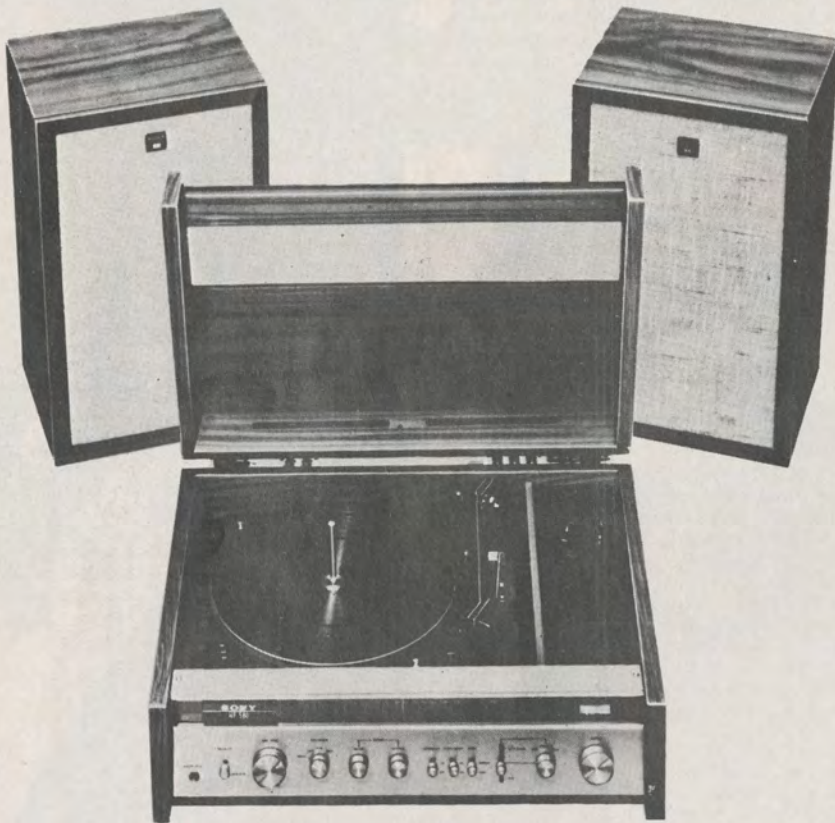
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**JESS THOMAS** returns for his seventh season, completing his appearances in San Francisco Opera's new presentation of Wagner's *Ring*—this year in the title role of *Siegfried*. Winner of San Francisco Opera's 1957 Auditions, he made his debut with the company that same year as Faninal's Majordomo in *Der Rosenkavalier* and Malcolm in *Macbeth*. He is now firmly established as one of the world's leading heldentenors. His other roles in San Francisco include Walther in *Die Meistersinger*, the title roles in *Lohengrin*, *Tannhäuser* and *Tristan*, Cavardossi in *Tosca*, Bacchus in *Ariadne auf Naxos*, Loge in *Das Rheingold*, Siegmund in *Die Walküre* and Siegfried in *Götterdämmerung*. He has made numerous recordings, including the complete *Siegfried*.



**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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### KKHI FM 95.7/AM 1550

*The World of Opera*: weekdays and Saturday at 1:00 p.m. (AM Only)

Complete Operas: FM and AM Sundays at 8:00 p.m.

- Sept. 20 *ROMEO ET JULIETTE* (Gounod)  
 27 *THE MAGIC FLUTE* (Mozart)  
 Oct. 4 *DIE GÖTTERDÄMMERUNG* (Wagner)  
 11 *LES TROYENS* (Berlioz)

Interviews with San Francisco Opera artists follow the Boston Pops broadcast Tuesday evenings.

### KPFA FM 94

- Sept. 20 2:00 p.m. Interview with Jean-Pierre Ponnelle  
 21 7:15 p.m. *SIEGFRIED* preview  
 27 2:00 p.m. *THE STONE GUEST* (Dargomyzsky)  
 28 7:30 p.m. *SALOME* preview  
 29 3:00 p.m. New operatic releases  
 Oct. 4 2:00 p.m. *OFFENBACHIANA*  
 5 7:15 p.m. *TRISTAN* preview (Part 1)  
 11 2:00 p.m. *DER LIEBESVERBOT* (Wagner)  
 12 7:15 p.m. *TRISTAN* preview (Part 2)

Information on Opera ticket availabilities weekday evenings at 5:45 p.m.

### KRON FM 96.5

Complete Operas: Mondays at 8:00 p.m.

- Sept. 21 *MEFISTOFELE* (Boito)  
 28 *L'ITALIANA IN ALGERI* (Rossini)  
 Oct. 5 *LA BOHEME* (Puccini)  
 12 *ELEKTRA* (Strauss)

### KDFC FM 102.1

Complete Operas: Saturdays at 8:00 p.m.

- Sept. 19 *UN BALLO IN MASCHERA* (Verdi)  
 26 *COSI FAN TUTTE* (Mozart)  
 Oct. 3 *ALCESTE* (Gluck)

### KQED FM 88.5

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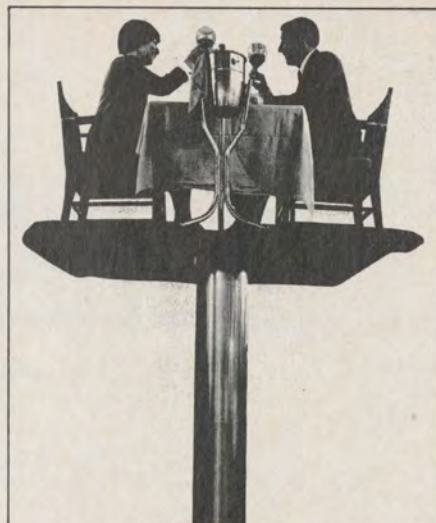
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for instance, may be the most two-dimensional character in *Fidelio*. But that is, in part, because Beethoven has not given him sufficiently convincing music — a nice case of the effect of dated conventions. But it is also due to the clumsy manner in which this undisguised devil-figure has been set within the context of an otherwise far more naturalistic dramatic situation.

Iago and Scarpia likewise resemble devils, humanized and secularized to fit the tastes of a more skeptical age. Admittedly Iago's "Credo" — added by the librettist, Boito, to Shakespeare's original — is in its bluntly naive profession of unabashed evil uncomfortably close to Boito's own devil, and it elicited the crudest music in the score. But elsewhere Iago's ceaseless insinuations, allied with Verdi's understated musical portrayal, capture the diabolical to superbly sinister and mocking effect.

On a more overtly infernal level, Scarpia is all that most 19th-century operatic devils ought to be. At the close of Act I of *Tosca*, when his music is pitted against the devotions in the Church of Sant' Andrea, Puccini manages to capture better than either Gounod or Boito an almost Manichean opposition of good and prideful evil.

The villainous characters in Wagner's music dramas deserve special mention. Wagner was precisely aware of the mythical connotations of his characters. He was, of course, capable

of just the kind of operatic posturing which sometimes cheapens *Faust* and *Mefistofele* for us today. Telramund and Ortrud in *Lohengrin* act at times like the worst kind of heavies, and Klingsor, in *Parsifal*, falls too frequently into anticipations of Hollywood mad-scientist movies.

But with *Götterdämmerung* Wagner managed to create, in Hagen, a figure of evil who retains nearly all of his effectiveness for us today. This is partly because the musical devices used to depict him are of superb individuality, transforming the conventions of the time into something entirely original. And it is in part because of the skill in his adaptation of the Germanic myths with which Wagner has blended the mythically familiar with the uniquely unfamiliar.

The devil in the Christian tradition has assumed many forms, reflecting the hosts of demons, spirits and pagan gods banished to the infernal realms as Christianity conquered and/or absorbed religions throughout the world. 19th-century opera — as represented by Gounod, Boito and, if you will, Berlioz — tended to emphasize the grandiose, prideful aspects of the Prince of Darkness, as mixed at times with some of the cruder vulgarity of Luther's devil. Our own century has preferred a subtler, suaver, more Mephistophelian devil, closer to Goethe's. Busoni's Mephisto and Stravinsky's Shadow both fit this pattern. Yet Shadow's form of retribution at

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the end of *The Rake* is to confine Tom to Bedlam — to madness.

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In a rational age, there is inevitably a special fascination with evil as irrational. The devil in 20th-century opera often takes the form of madness — whether or not there is a Nick Shadow on stage to push the character over the brink. Some of the most extraordinary music in modern operas involves the portrayal of mass hysteria. The orgies of nuns in Prokofiev's *Flaming Angel* and Penderecki's *The Devils of Loudun*, or even the sexually crazed young girls in Robert Ward's *The Crucible*, show the ways in which rhythmically insistent and/or harmonically unsettling passages can evoke irrational processes.

Individual madness in modern opera was most strikingly anticipated by those scenes in Mussorgsky's *Boris Godunov* in which Boris is pursued by his fears. Otello, too, is crippled by epileptic fits of a clearly demonic nature, and like Boris can be said to prefigure such 20th-century operatic madmen as Wozzeck, Elektra and Tom Rakewell.

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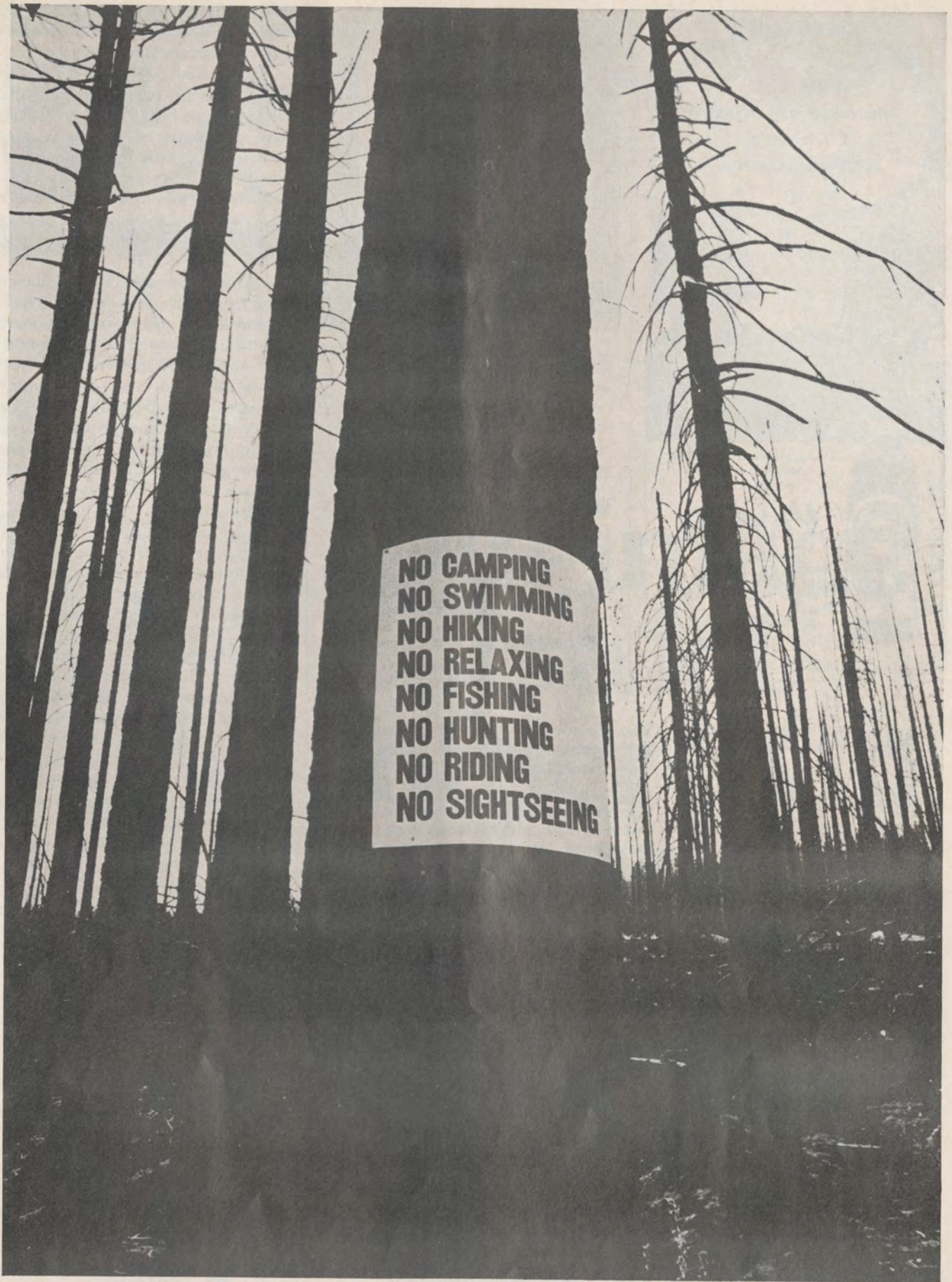


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and seemingly unmagical age, and with the current isolation of contemporary music and opera from the tastes of the general public, the future of operatic devilry might seem in doubt. But it appears highly unlikely that we have seen the last of the operatic form or its devils. Music has a way of renewing itself by seemingly spontaneous infusions of energy from popular art forms. And there seems to be a widespread reawakening of interest, of late, in the occult.

A belief in the non-Christian supernatural has of course never really died out in Western civilization. It has lived a furtive life, passed on by devotees until the day of reckoning, at best feared and condemned and at worst dismissed by established religion. But our century's increasingly esoteric scientific incomprehensibility has given birth to a renewed interest in suprarational "answers." Dr. Faust lives on in "respectable" forms of modern science, in the mystical psychology of Carl Jung and the groovy mumbo-jumbo of encounter groups. All sorts of rational people are no longer embarrassed to admit an interest in astrology. Some are even busy receiving astral messages, and are proud of it.

Musical-dramatic devil-worship lives on, as in Rolling Stone Mick Jagger's well-publicized sympathy for the devil. Altamont was as good an example of ritualized Saturnalia as our culture has come up with in quite a while. Operatic devils will live on as long as people like Jagger can transfix an entire generation with a vision of evil embodied in music. □

Mr. Rockwell is a staff writer on music and dance for the Los Angeles Times and a frequent contributor to the pages of Opera News. He is currently completing a Ph.D. dissertation in cultural history at the University of California, Berkeley.



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

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by JOHN MILDER



## TAPE RECORDERS REVISITED: Volume Two, Part Eight of the Performing Arts Guide to Stereo Components.

Over the past year, those in charge of such matters as company survival for the manufacturers of tape recorders have been reading, and responding, to, some exceptionally clear writing on the sales wall. What has been happening is that cartridge and cassette recorders have been laying waste to conventional open-reel recorders — for every kind of use and in every price category up to the well-above-\$200 class. If anything, things will be accelerated in the same direction by the new generation of “super-cassette” decks (more on them in the near future), which promise to offer all of the performance most people want in a recorder.

The manufacturers, of course, have done the obvious and tooled up for more cassette machines, but they also have decided that the future of open-reel tape recorders lies with very ambitious machines that will do things, for serious recordists, that cassette recorders will not. Those extra amenities are not, strictly speaking, related to audible performance; they are operating features, of a kind that get more important as your commitment to recording deepens.

To put the issue of performance in perspective, it's worth stressing that some very inexpensive open-reel tape decks, such as Sony's under-\$200 models, can provide more than enough for many pretty serious listeners. That is, they can make recordings at 7½ inches per second that are indistinguishable most of the time from the original source. Records and broadcasts are what most people tape most of the time, and not more than five percent of them are beyond the identical-copy capability of good inexpensive tape decks. And it's likely that the new generation of cassette recorders will do just as well or better.

But if you begin to think about a recorder as a photographer does about cameras, the issue begins to shift from performance to the likelihood of getting that performance in everyday use. Applying the camera analogy, you may not want the automated perfection of the single-lens-reflex that does everything but adjust the sun, but you do want at least the kind of straightforward operating sequence that makes for reliable, repeatable results. And as you get more serious about photography, you get more interested in facilities that provide for taking care of the unusual circumstance.

Now. As any weatherbeaten home tape recordist can confirm, tape recorders have not been in exactly the photographic category when it comes to ease and logic of operation. For the most part, they have been really terrible, with their operating features apparently depending on the designer's talent for whimsical imitation of competitors. And even those recorders with well-conceived operating controls have tended to omit features that might make all the difference in everyday use — such as a way to match the recorder to different brands and types of magnetic tape, as a camera can be matched to film.

It is to this situation that the new open-reel recorders are being addressed. The idea of *function* is finally being attended to, probably out of the realization that people who choose open-reel recorders over cassette machines (including those with excellent sound quality) will do so for the same reasons of adaptability and precision that make others choose 35mm camera “systems” over Instamatics (including those with excellent optics).

As examples of the new breed, I'd like to cite three very different kinds of open-reel recorder:

The Kenwood KW-5066 is, at \$280, in what used to be the medium-price category. (The category is the same now, but most of the machines in the lower price range from now on will be cassette units.) It is very much in the Japanese camera tradition of design, with lots of amenities for someone who really plans to use his recorder. It isn't automated in camera style, and its setting of recording levels (the recording equivalent of getting lens opening and shutter speed right) isn't as easy as that of some more expensive machines, but its functions do follow a nicely logical sequence and, equally important, are easily repeatable for a given result.

# HOUSE OF MUSIC

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Subject: New Loudspeaker

Mr. Gordon Gow, President  
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Dear Gordon:

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And in the to-be-used category, it provides sound-on-sound and echo facilities (you can harmonize with yourself in time-honored style, or build up a "multi-channel" recording of yourself after the newer pattern rock recording), recording bias controls (and in internal test-tone oscillator) to match varying kinds of tape for best recording results, and an extra full-width erase head that erases tapes (when you want to) at high speed to give the equivalent of a bulk tape eraser. What all of that adds up to is a machine that does a wide variety of things very well indeed, and that records well enough at low tape speeds (as well as superbly at 7½ ips) to provide economy of tape use.

The Tandberg 6000X, at almost twice (\$500) the price of the Kenwood, does some of the same things (sound-on-sound, for instance) with equal ease, but its basic purpose is obviously more narrowly defined. With amenities like cross-field heads and VU meters that read levels at the recording head (so that high frequencies of loud amplitude, not measured properly by most meters, won't cause "saturation" of the tape and consequent dulling of sound in loud passages), the Tandberg's obvious concern is the best conceivable performance for home recording — frequency response and low-distortion characteristics that are *beyond* those of the sources you are likely to have available for recording.

The TEAC "TCA" series (upwards of \$600, depending on lots of variables) is one basic tape mechanism that can be combined with varying tape heads and varying electronics to accommodate the new phenomenon of four-channel stereo. You can begin with a machine that will play back four-channel and conventional stereo commercial recordings, but that won't record at all until you add some more electronics. And you can wind up with a full four-channel record-and-play-back combination, or with a machine that records conventional stereo for your own use and plays back four-channel commercial tapes for occasional spectacular evenings.

As different as they are from each other, the Kenwood, TEAC, and Tandberg decks are unquestionably the pattern for what's to come in open-reel tape recording. □

FOR ADDITIONAL INFORMATION ON PRODUCTS MENTIONED IN THIS SERIES, WRITE: "STEREO", PERFORMING ARTS, 147 SOUTH ROBERTSON, BEVERLY HILLS, CA. 90211. YOUR REQUESTS WILL BE FORWARDED TO THE APPROPRIATE MANUFACTURERS.

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