

Lulu

1971

1971

Saturday, November 6, 1971 8:00 PM

Tuesday, November 9, 1971 8:00 PM

Sunday, November 14, 1971 2:00 PM

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San Francisco Opera

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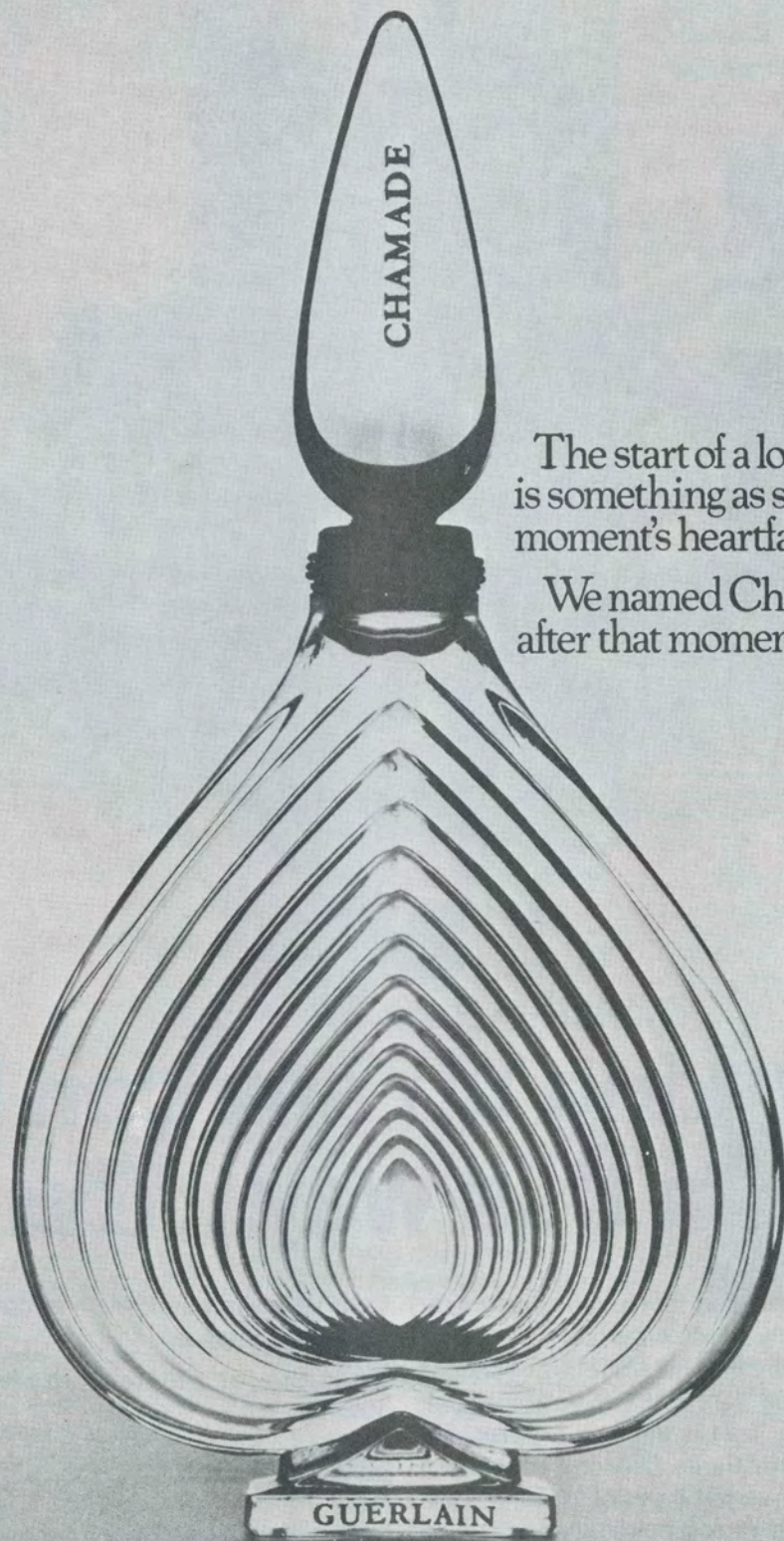
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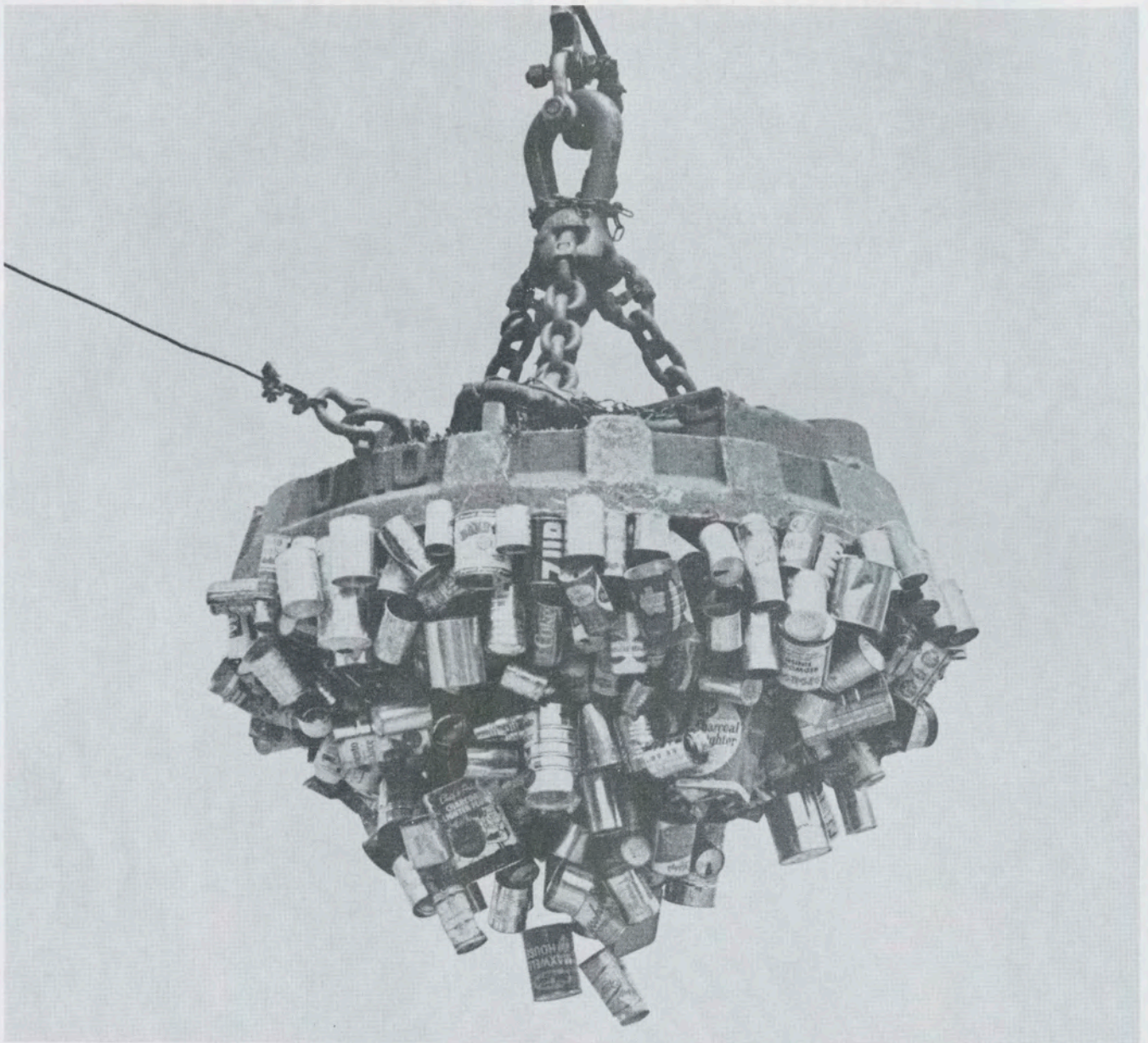


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# PERFORMING ARTS

SAN FRANCISCO'S  
MUSIC & THEATRE MONTHLY  
NOVEMBER 1971 / VOL. 5 NO. 11

## contents

more from "the new opera glass" 6  
by Herr Charley

the program 9

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publisher

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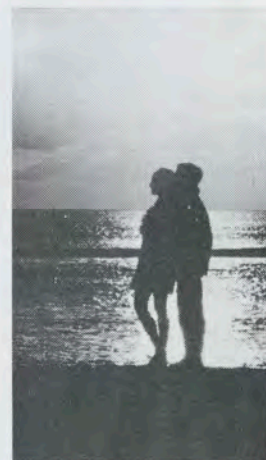
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# "THE NEW OPERA GLASS"

by Herr Charley

## EDITOR'S FOREWORD

In November, 1970, *Performing Arts* ran a number of excerpts from "The New Opera Glass." Reader response was such that we had to run the same set of excerpts a second time. Herewith, for new Charley fans as well as for his old admirers, a whole NEW (to these pages, at any rate) set of excerpts from that work and, for the first time anywhere, AN INVALUABLE AFTERWORD CONSISTING OF EXPLANATORY NOTES & ERRATA!

Any questions regarding Charley's synopses NOT answered by the Afterword should be addressed to:

OPERA GLASS  
147 S. Robertson Blvd.  
Beverly Hills, CA. 90211

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 Charley (presumably pronounced Shar-lye), about whom my extensive researches have turned up only one additional scrap of information: his first name may have been Friedrich.

As will become evident upon dipping into some of the synopses herewith reproduced, Charley (and his anonymous collaborators) 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: "The Clock of the Hermit" (de-Charleyfied: "The Hermit's Bell") by Aimé Maillart, "Gudrun" by August Klughardt; the faintly-remembered "Taming of the Refractory" (i.e., "Shrew," but at least an example of cracking a dictionary) by Hermann Goetz (1840-1876); and many others. Then there are forgotten operas by remembered composers, e.g., Flotow's "Stradella." 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 many of Charley's soaring linguistic flights; others may only guess at the peculiar genius which underlies his verbal images.

## Stradella

Friedrich von Flotow (1812-1883)

After the very famous foreplay we know Stradella, a real composer in the story of music, have come to Venice a young girl Leonore who is in safe-keeping of a rich Venezian marchant. Stradella fell in love on her and they elop. Bassi, here guardian wish to marries her himself so he is raging when he hears. He meets two bandits who he sents to Stradellas house him to kill. But Stradella sings the bandits so a beautiful song they left him alone.

Bassi hears that Stradella is sparrd his lifes is bersting for anger over the cowards and bids them more money to taste again to kill Stradella. He is singing again a Hymne and the bandits fall to his feet betting forgiveness. Bassi comes on and blesst the marriage Stradella and Leonore's.

## Semiramide

Gioacchino Rossini (1792-1868)

In Babylon. Semiramide, the frightful queen, with help from her lovehaver, Assur, has murderd the husband King Nino, who in the second akt stands up from his grabe and announces Semiramide downfall. Semiramide not having enough of Assur for lovehaver also loves Arsace, a yong youth, a soldier in her army who should be a Scythe

but is workly Semiramde son. Arsace loves Azema. In the end everbody together, Semiramide, Assur, Arsace in Ninos grabe. Semiramide stands herself between Assur and Arsace who tries to merder his and herselfs is stabled to make now Arsace king like Nino says before.

## Lakme

Leo Delibes (1836-1891)

Nearby the Indisch garden lives Nilikantha who keeps the Hindoo temple. Nilikantha tells Hindoos soon English invaders thrown away. Prayer from Lakmé daughter Nilikanthas, so beautiful he is afraid for her. He is going on journey so say Lakmé must guard tempel and outland visitors to temple must be toted. English people are coming. Frederic and Gerald, English officers come in to garden. Freckeric telling everybody from Nilikantha and beautiful doghter and Gerald is excited. Frederic makes pictures of Lakmé's jewels. Kalmé again singing and Frederich sticks himself in the bushes so she doesn't see. But she does see his yet. She does not make him fear and he goes away. Nilikantha coming back and bersting for anger while sacred ground has been stepped on by Englishmen.

Bazaar. All mixed people. Nilikantha and Lakmé looking for English officers over all Gerald. He makes her to sing song so he show himself and make vengeance. He comes. But warning from Lakmé send him away but he stays and Nilikantha stables he but he is not heavy wounded.

Lakmé keeping Gerald in forest and they makes swears of love on each other. Frederic seeing blood in forest endecks the house in forest and telling Gerald obligation as English officer to underpress an uprising. When Lakmé returns with water Gerald is different when he hears marching soldiers. He stands up from the bed and she know his love not stronger than England. She takes gift and Nilikantha comes very anger. But Lakmé making swears that

(continued on p. 47)

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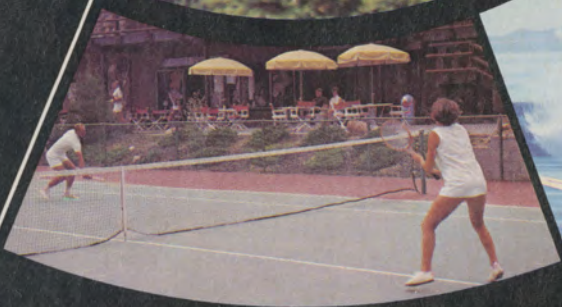
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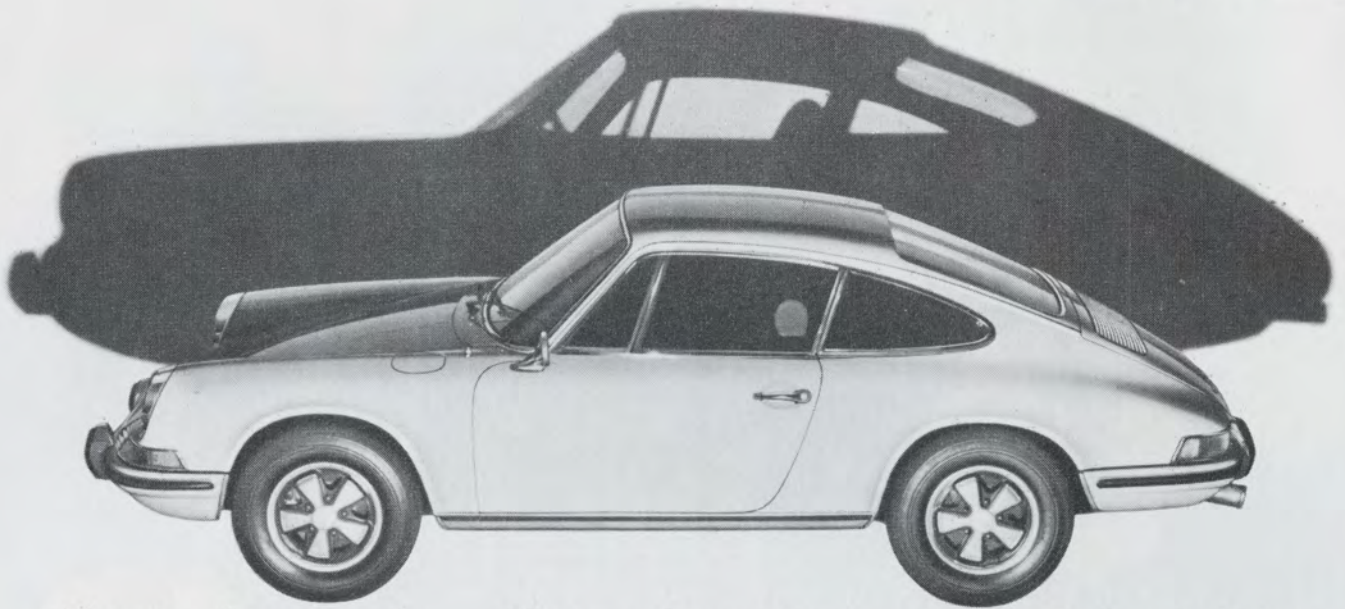
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Theo Adam\*  
 Lorenzo Alvary  
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 Nicolai Gedda  
 Josef Hopferwieser\*\*  
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 Raymond Wolansky  
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\*San Francisco Opera debut  
 \*\* American debut

Roster subject to revision

HOWARD K. SKINNER



Last February 20 the San Francisco Opera, the cultural life of the City and myself, personally suffered a great loss with the death of Howard Skinner.

Mr. Skinner was appointed manager of the San Francisco Opera in 1951 and became my close associate in administering the Company when I took over from Maestro Merola in 1953. From the very beginning our relationship was a most rewarding one, at both the personal and professional levels.

He had a deep understanding and love for music although he was not himself a musician. Especially important to him was the development of new audiences, particularly young people. In his capacity as manager of the San Francisco Symphony, in which he served from 1937 to 1964, he was instrumental in founding the Symphony Forum. He worked with many groups to bring young people to the Opera and introduced our present system of student rush tickets.

When it came to diplomacy and understanding in dealing with creative personalities, Howard Skinner had few equals. He formed close friendships with many of our artists and maintained correspondence with them throughout the world. And the same desire to be of help is a quality of his that the many who dealt with him will no doubt recall. He was also a great *raconteur*, with an endless repertoire of fascinating anecdotes drawn from his many years with the Opera and Symphony, and also from his experiences as a young world traveller. A native San Franciscan, he had a keen sense of the City and its people. It is regrettable that he did not write a chronicle of San Francisco from his point of view.

He is sadly missed.

Kurt Herbert Adler



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# SAN FRANCISCO OPERA

1971

## Chorus

Arlene Adams\*  
Kathy Anderson  
Candida Arias  
Gloria Bakkila  
Doris Baltzo  
Josephine Barbano  
Dorothy Bogart\*  
Walda Bradley  
Norma Bruzzone  
Kristine Comendant  
Cynthia Cook  
Louise Corsale\*  
Peggy Covington  
Carol Denyer-Bradley  
Jennifer Herring  
Lisa Louise Hill  
Phyllis Huie  
Anne Lacier  
Tamaki McCracken  
Anne Moore  
Irene Moreci  
Ramona Mori  
Sheila Newcombe  
Jean Ostrander  
Rose Parker  
Christina Reber  
Cecilia Sanders  
Dolores San Miguel  
Lola Simi  
Claudine Spindt

Giovanna Szymkun  
Alma Wells  
Carolyn Wilson  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

Winther Andersen  
Theodore Bakkila  
Richard B. Barager  
J. Stephen Bowes  
Erik Brewer  
Jan Budzinski  
Joseph Ciampi  
Harry Clark  
Angelo Colbasso  
Winn Czerny  
Peter Van Derick\*  
Harry M. De Lange  
James Eitze\*  
Stan Gentry

John L. Glenister\*  
Colin Harvey\*  
L. Bartlett Hayes  
Alva Henderson  
John Hudnall  
Jonathan Huie  
Rudy Jongberg  
Conrad Knipfel  
Eugene Lawrence\*  
Edward Lovasich  
Kenneth MacLaren  
Robert McCracken  
Tom McEachern  
Bruce McGowen  
John Miller\*  
Thomas Miller  
Pierce Murphy  
Eugene Naham\*  
Don Neely  
Stuart Ockman  
Charles Pascoe  
Al Rodwell  
Robert Romanovsky  
John Segale  
Conrad Sorenson  
Richard Styles\*  
James C. Stith  
James Tarantino  
Randolph E. Thatcher  
William Tredway\*

## Ballet

Christine Bennett  
Dierdre Carlson  
Ann Marie De Angelo  
Carolyn Houser  
Judanna Lynn  
Leila Parello  
Carla Sealander

Allyson Segeler  
  
Donald Eryck  
Joel Harrison  
Glen Hasstedt

Doug Hevenor  
Terry Koch  
John Daniel Lordon  
Anton E. Ness  
Ron Ruge  
Edward Rumberger  
Richard Uptegrove

## Boys Choristers

Robert Calvert  
John Harper  
Kevin Henry  
Kevin Hill

Rick Hoit  
Leonard Kalm  
Zachary Klett  
Dana Martin

Mark Muldrow  
Jeremy Renton  
Scott Spiller  
David Stein  
Joel Wizansky

\* Also appearing in solo roles

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A social security payment.  
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**Trusts  
are for men  
who don't want  
their widows  
to live on odds  
and ends.**

# REPERTOIRE 1971 SEASON

## Opening Night

Friday, September 10, 7:45

**MANON** (MASSENET)

Sills, Lewis, Jones, Bush, Corsale/Gedda, Berberian, Ulfung, Monk, Howard, Fleck, Pinedo, Sullivan, Miller, Tredway  
Conductor: Perisson  
Production: Capobianco  
Designers: Mitchell, George, Larkey  
Choreographer: L. Christensen

Saturday, September 11, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Jurinac, Ludwig, Donath, Garabedian, Emoed-Wallace, Lewis, Jones, Bush, Adams/Jungwirth, Wolansky, Gedda, Ulfung, Monk, Fleck, Atherton, Hoskinson, Pinedo, Sullivan, Van Derick, Glenister, Naham, Styles, Lawrence, Boys Choristers  
Conductor: Varviso  
Production: P. Hager  
Designers: Bauer-Ecsy, Colangelo

Sunday, September 12, 2:00

**MADAMA BUTTERFLY** (PUCCINI)

Kubiak, Vanni, Jones/Burrows, Yarnell, Atherton, Manton, Mundt, Howard, Harvey  
Conductor: Levine  
Stage director: Farruggio  
Designers: Businger, West

Tuesday, September 14, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11, except Riegel for Gedda

Wednesday, September 15, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Friday, September 17, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11

Saturday, September 18, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Sunday, September 19, 2:00

**MANON** (MASSENET)

Same cast as September 10

Tuesday, September 21, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Wednesday, September 22, 7:45

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11

Friday, September 24, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Saturday, September 25, 8:00

**MANON** (MASSENET)

Same cast as September 10

Sunday, September 26, 2:00

Last performance this season

**DER ROSENKAVALIER** (STRAUSS)

Same cast as September 11, except Riegel for Gedda

Wednesday, September 29, 8:00

**MANON** (MASSENET)

Same cast as September 10

Friday, October 1, 7:00

In memory of Robert Watt Miller, late President of the San Francisco Opera Association

**DIE MEISTERSINGER VON NÜRNBERG** (WAGNER)

Saunders, Vanni/Adam, King, Evans, Flagello,

Walker, Wolansky, Berberian, Atherton, Manton, Hoskinson, Pinedo, Monk, Howard, Mundt

Conductor: Suitner

Production: P. Hager

Designers: Oswald, Larkey

Choreographer: Johnson

Saturday, October 2, 8:00

**MADAMA BUTTERFLY** (PUCCINI)

Same cast as September 12

Sunday, October 3, 2:00

**MANON** (MASSENET)

Same cast as September 10

Tuesday, October 5, 8:00

The English Opera Group in

**A MIDSUMMER NIGHT'S DREAM**

(BRITTEN)

Vyvyan, Cantelo, Morelle, Maia/Bowman, Molloy, Tear, Allum, Dickerson, Leeming, Luxon, Morgan, Brannigan, Holmes, Lumsden

Conductor: Bedford

Stage director: Graham

Designer: Luzzati

Wednesday, October 6, 7:00

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Friday, October 8, 8:00

Last performance this season

**MANON** (MASSENET)

Same cast as September 10

Saturday, October 9, 7:00

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Sunday, October 10, 2:00

**A MIDSUMMER NIGHT'S DREAM**

(BRITTEN)

Same cast as October 5

Tuesday, October 12, 7:00

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Wednesday, October 13, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Lear, Garabedian, Vanni, Petersen/Stewart, Burrows, Berberian, Walker, Booth, Sullivan, Van Derick

Conductor: Mackerras

Production: P. Hager

Designers: Walter, Larkey

Choreographer: Carvajal

Friday, October 15, 8:00

Last performance this season

**A MIDSUMMER NIGHT'S DREAM**

(BRITTEN)

Same cast as October 5

Saturday, October 16, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Same cast as October 13

Sunday, October 17, 2:00

Last performance this season

**DIE MEISTERSINGER VON NÜRNBERG**

(WAGNER)

Same cast as October 1

Tuesday, October 19, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Same cast as October 13

Friday, October 22, 8:00

**EUGENE ONEGIN** (TCHAIKOVSKY)

Same cast as October 13

Saturday, October 23, 8:00

**IL TROVATORE** (VERDI)

Price, Lilova, Petersen/King, Wolansky, Mundt, Pinedo, Lawrence

Conductor: Cillarico

Production: P. Hager

Designers: Skalicki, West

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Some of the grapes here in our Napa Valley vineyards have more distinguished names than others. Pineau de la Loire is most descriptive—for this is the grape of the Touraine district in France's Loire Valley.



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With its splendid name and noble heritage Pineau de la Loire is a worthy accompaniment to the finest meal. Its medium body and soft, fruity flavor are especially suited to foods that are not too heavily spiced. Shellfish, sole or a light meat are suggestions. It should be served chilled, of course.



Pineau de la Loire is "Estate Bottled." On our wines this means the grapes are solely from our own vineyards. The cuvee number is another designation of its individually controlled production. It is priced at about \$3.00 a bottle. Should your wine merchant fail to have it, you may write to me.

*Brother Timothy F.S.C.*

Brother Timothy, F.S.C., Cellarmaster  
The Christian Brothers Winery  
Napa Valley, California

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# When I say Chrysler gives every Imperial a road test, I don't mean they just drive it around the block.



## They give it a road test.

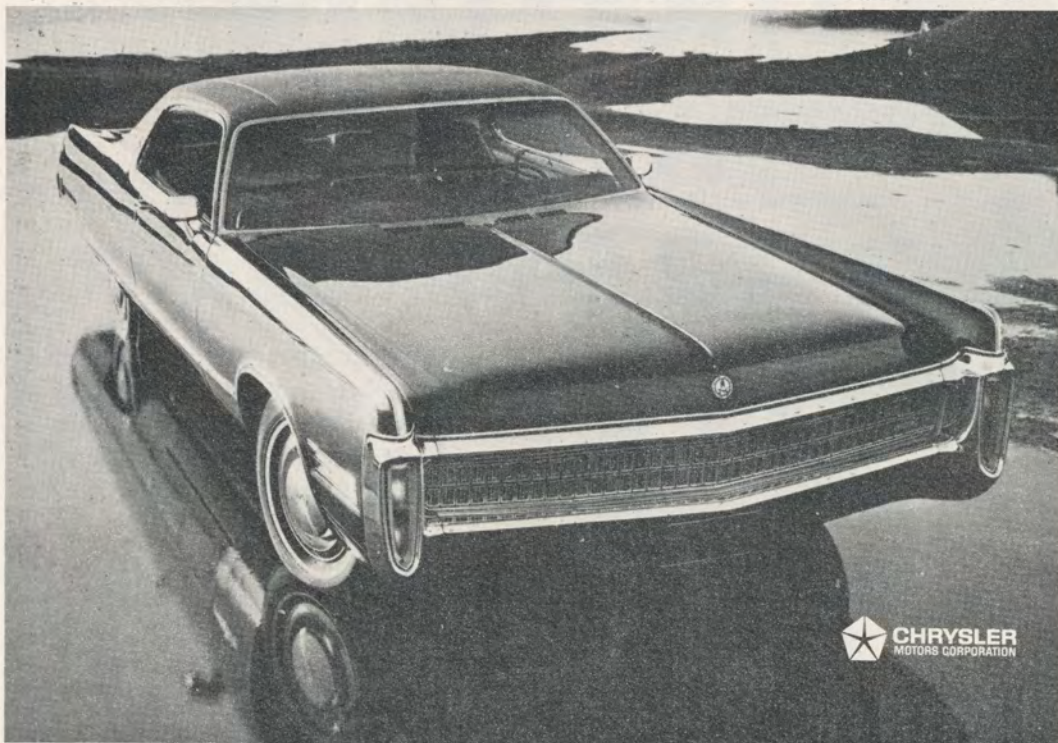
I've seen the way Chrysler builds cars; they really care about their product. And when it comes to the Imperial, they don't stop with just building it. They run it through a road test that gives it over 100 different checks. From the windshield wipers to the transmission.

If it's not right, they don't want you to have it. That's nice to know when you spend that kind of money for a new car.



Look inside an Imperial. Examine some of the things they check during the road test. The way the seats work. The fit of the glove box door. The operation of the windows.

Then, feel the carpeting and the upholstery. Sit behind the wheel and look around you. I think the things you can see will tell you something about the way this car's put together.



If everybody would do as much as the automobile industry is doing to clean up our environment, we'd be well on the way to solving many of our problems.

Chrysler has already done a lot to cut down pollution.

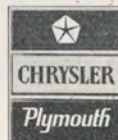
And now they've developed a new electronic ignition system that does away with the points and condenser that can wear out. You can order it on every Chrysler.

It helps keep the engine tuned longer. And a tuned engine means a cleaner exhaust.



You're washing your car, you poke at a little spot and a chunk of rust falls off. Ever have that happen to you?

Well, the Chrysler people have been doing something to help keep that from happening. They dip their car bodies in special solutions to help prevent corrosion.



Coming through with the kind of car America wants.

That's their slogan this year. And I think that's the kind of car they're building. One that lasts longer and works better than anything they've ever built before.

I drive an Imperial. What else? It's big and beautiful and plush . . . and my snooty friends love to sit back in it.

But the important thing to me is the way Chrysler puts these cars together. They want this car to last. And I think that's the kind of car America wants.



Sunday, October 24, 2:00  
Last performance this season  
**MADAMA BUTTERFLY** (PUCCINI)  
Same cast as September 12

Tuesday, October 26, 8:00  
**IL TROVATORE** (VERDI)  
Same cast as October 23

Wednesday, October 27, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Arroyo, Donath, Dalis/Pavarotti, Bordoni,  
Mundt, Booth, Monk, Pinedo, Sullivan  
Conductor: Mackerras  
Stage director: Faggioni  
Designer: Burlingame

Friday, October 29, 8:00  
**IL TROVATORE** (VERDI)  
Same cast as October 23 except Michalski  
for Mundt

Saturday, October 30, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Sunday, October 31, 2:00  
Last performance this season  
**EUGENE ONEGIN** (TCHAIKOVSKY)  
Same cast as October 13

Tuesday, November 2, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Wednesday, November 3, 8:00  
**IL TROVATORE** (VERDI)  
Same cast as October 23 except Michalski  
for Mundt

Friday, November 5, 8:00  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Saturday, November 6, 8:00  
**LULU** (BERG)  
Silja, Cervena, Jones, Petersen/Reardon,  
Hopferwieser, Ulfung, Alvary, Yarnell,  
Walker, Mundt, Sullivan  
Conductor: Dohnanyi  
Production: P. Hager  
Designers: Bauer-Ecsy, West

Sunday, November 7, 2:00  
Last performance this season  
**UN BALLO IN MASCHERA** (VERDI)  
Same cast as October 27

Tuesday, November 9, 8:00  
**LULU** (BERG)  
Same cast as November 6

Friday, November 12, 8:00  
**MARIA STUARDA** (DONIZETTI)  
Sutherland, Tourangeau, Bybee/Burrows,  
Ophof, Berberian, Sullivan  
Conductor: Bonyng  
Production: Capobianco  
Designers: Pizzi, Larkey

Saturday, November 13, 8:00  
**IL TROVATORE** (VERDI)  
Molnar-Talajic, Dalis, Jones/King, Wolansky,  
Berberian, Pinedo, Lawrence  
Conductor: Cillarrio  
Production: P. Hager  
Designers: Skalicki, West

Sunday, November 14, 2:00  
**LULU** (BERG)  
Same cast as November 6

Tuesday, November 16, 8:00  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Wednesday, November 17, 8:00  
**IL TABARRO** (PUCCINI)  
Price, Allen, Bybee, Lewis/Botton, Bacquier,  
Manton, Fleck, Covington, Pinedo  
Conductor: Sanzogno  
Stage director: Faggioni  
Designers: Bregni, Larkey

**CARMINA BURANA** (ORFF)  
Matsumoto, Bybee, Lewis, Jones/Wolansky,  
Brewer, Covington, Pinedo, Sullivan, Booth,  
Fleck, Boys Choristers  
Conductor: Sanzogno  
Stage director: G. Hager  
Designers: Ponnelle, Colangelo  
Choreographer: Carvajal

Friday, November 19, 8:00  
Last performance this season  
**LULU** (BERG)  
Same cast as November 6

Saturday, November 20, 8:00  
**IL TABARRO** (PUCCINI)  
**CARMINA BURANA** (ORFF)  
Same casts as November 17

Sunday, November 21, 2:00  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Tuesday, November 23, 8:00  
**IL TABARRO** (PUCCINI)  
**CARMINA BURANA** (ORFF)  
Same casts as November 17

Wednesday, November 24, 8:00  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Thursday, November 25, 8:00  
Special Thanksgiving Day Performance  
**IL TROVATORE** (VERDI)  
Molnar-Talajic, Dalis, Jones/McCracken,  
Wolansky, Berberian, Pinedo, Lawrence  
Conductor: Wilson  
Production: P. Hager  
Designers: Skalicki, West

Friday, November 26, 8:00  
Last performance this season  
**IL TABARRO** (PUCCINI)  
**CARMINA BURANA** (ORFF)  
Same casts as November 17

Saturday, November 27, 8:00  
Last performance this season  
**MARIA STUARDA** (DONIZETTI)  
Same cast as November 12

Last Performance of the Season  
Sunday, November 28, 2:00  
**IL TROVATORE** (VERDI)  
Same cast as November 25  
Repertoire, casts and dates subject to change

## San Francisco Opera Broadcasts

Friday, November 5  
**UN BALLO IN MASCHERA**

Tuesday, November 16  
**MARIA STUARDA**

Friday, November 19  
**LULU**

Friday, November 26  
**IL TABARRO/CARMINA BURANA**

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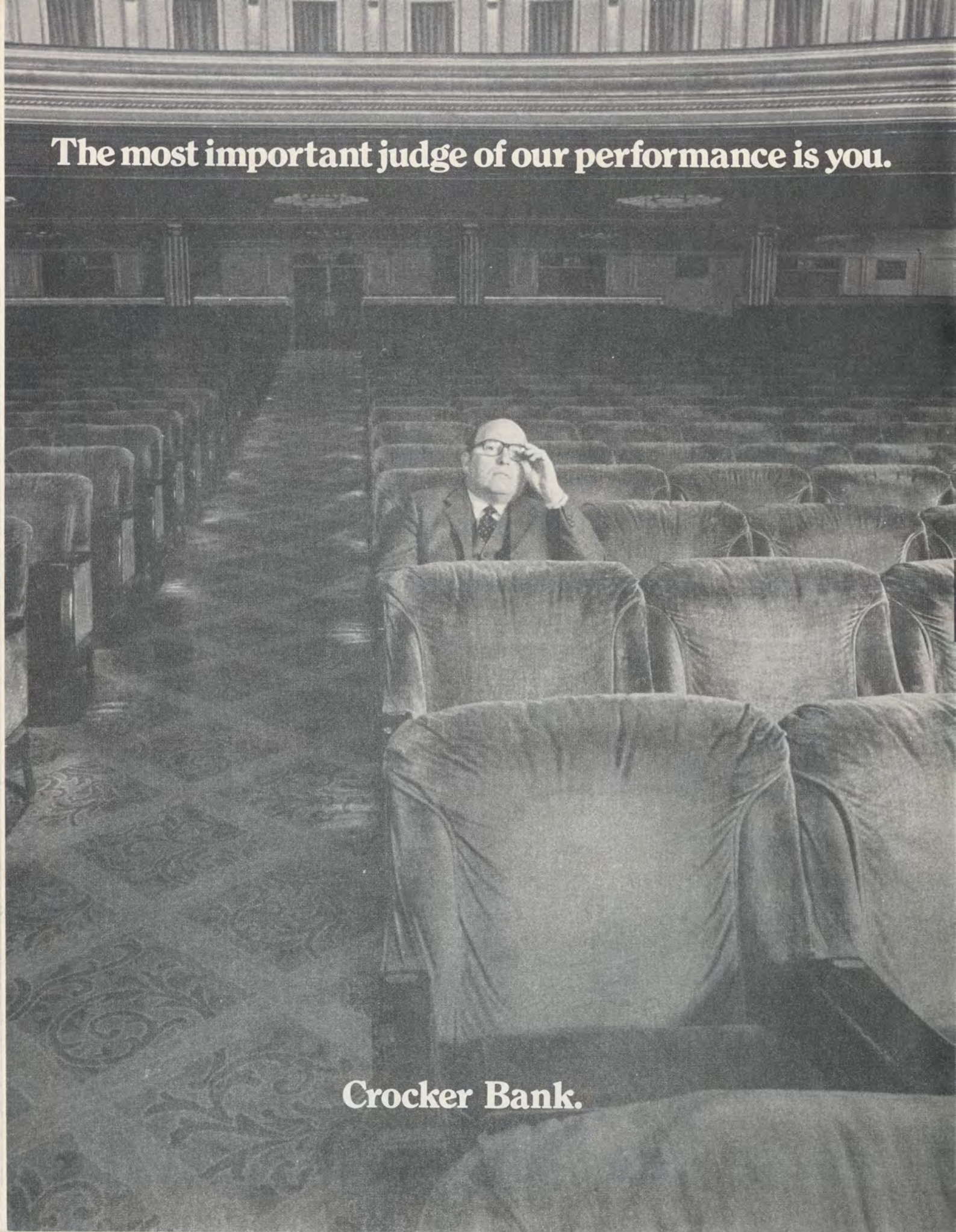
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## Opera Guild Student Matinees

### A MIDSUMMER NIGHT'S DREAM

(in English) Britten  
 Thursday, October 7, at 1:00  
 Friday, October 8, at 1:00

### IL TROVATORE (in Italian) Verdi

Tuesday, October 26, at 1:30  
 Friday, October 29, at 1:30  
 Wednesday, November 3, at 1:30

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Buffet service in basement promenade, dress circle and box tier on mezzanine floor during all performances  
 Opera glasses are available for rent in the lobby

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**Carnelian Room**

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**SAN FRANCISCO OPERA**  
 1971

The 1971 San Francisco Opera season will be remembered as one which created unprecedented levels of enthusiasm and anticipation right from the moment the repertoire and major casting were announced. Kurt Herbert Adler and his staff have fashioned a season which, as one writer commented "is the stuff from which an opera-lover's dreams are spun." And you, our audiences, have responded with the heaviest advance demand both for subscriptions and individual performance tickets, in our forty-nine year history.

Perhaps the most remarkable aspect of this season is the superb roster of singers, conductors, directors and designers which Maestro Adler has assembled. An essential ingredient of the special magic of the San Francisco Opera is to be found in his combination of "super stars," important artists new to our stage and the fine young singers whose careers have developed through the affiliated operations of the San Francisco Opera Auditions, the Merola Opera Program, Western Opera Theater and Spring Opera Theater.

This season will be remembered, too, for the establishment of a series of live, stereophonic broadcasts of complete performances from our stage. These broadcasts, scheduled for a number of Friday evenings during the season, will be carried on the AM and FM facilities of KKHI. They are being presented through a grant from the Standard Oil Company of California, and the splendid cooperation of the artists, choristers and orchestral musicians and the unions involved. To all we offer our heartfelt thanks.

The magnificent new production of *Manon* was made possible through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson. The scenery and costumes for our new *Il Tabarro* are a gift from Cyril Magnin. We are deeply grateful to them for their generosity. We also wish to thank the many contributors to the Robert Watt Miller Memorial Fund for the new production of *Die Meistersinger von Nürnberg* in Mr. Miller's memory.

Other important highlights of this season include the American stage premiere of *Maria Stuarda*, our first performances of *Eugene Onegin* and the initial visit to our shores of the English Opera Group of the Royal Opera, Covent Garden in their delightful production of *A Midsummer Night's Dream* as part of the celebration of British Week in San Francisco.

Unfortunately, our financial situation remains perilous. Even if we do better at the box office than last year's record 95% attendance, we will still have a continuing difficult financial problem. Our annual Fund Drive is the only way we can bridge the gap between our income and expenses. We have been able to maintain the Fund Drive goal at the same level as last year, \$550,000, but every penny of this substantial sum must be raised and, if possible, exceeded if we are to continue as one of the finest international opera companies in the world.

As we look forward to the celebration of the Company's Golden Anniversary next year, we must rely on the generous financial help of every friend of the San Francisco Opera.

*William H. Orrick, Jr.*

WILLIAM H. ORRICK, JR.  
 President, San Francisco Opera Association

**AFTERWARDS..**



**TRADER VIC'S**

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The reason: Jaguar's new aluminum 12-cylinder engine. Quite possibly, the most exciting automotive development in a decade.

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ultimate cat performs as well in congested city traffic as on a wide-open thruway.

Some specifics:

(1) The engine displaces only 326 cubic inches and yet develops 314 horsepower for an efficient displacement-to-power ratio.

(2) In the V-12's flathead design, the cylinders have a large bore and the pistons a short stroke for higher potential power and longer engine life.

(3) The new transistorized ignition system employs an electronic distributor with no contact points to wear or foul. Significance: a major cause of engine

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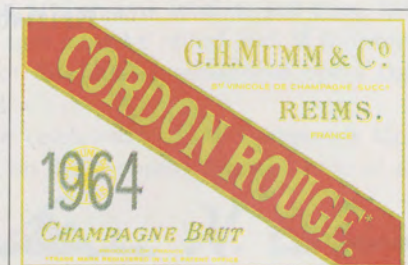
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# LULU

(IN GERMAN)

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ALBAN BERG

*Text based on "Erdgeist" and "Die Büchse der Pandora" by*  
FRANK WEDEKIND

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<i>An animal trainer</i>	BRUCE YARNELL
<i>First clown</i>	DANIEL SULLIVAN
<i>Second clown</i>	JOE PINEDO
<i>Lulu</i>	ANJA SILJA
<i>The painter</i>	RAGNAR ULFUNG
<i>Alwa, son of Dr. Schön</i>	JOSEF HOPFERWIESER**
<i>Dr. Schön</i>	JOHN REARDON*
<i>Dr. Goll</i>	BRUCE YARNELL
<i>Schigolch, an old man</i>	LORENZO ALVARY
<i>The prince</i>	JOHN WALKER
<i>A wardrobe mistress</i>	DONNA PETERSEN
<i>The theatre director</i>	RICHARD MUNDT
<i>Countess Geschwitz</i>	SONA CERVENA
<i>Rodrigo, an athlete</i>	BRUCE YARNELL
<i>A student</i>	GWEN JONES
<i>A servant</i>	DANIEL SULLIVAN
<i>A client</i>	DANIEL SULLIVAN
<i>Jack the Ripper</i>	BRUCE YARNELL

\*\* American debut

\* San Francisco Opera debut

TIME AND PLACE: EUROPE, 1905

ACT I—Scene 1—The menagerie  
Scene 2—The painter's studio  
Scene 3—The painter's salon  
Scene 4—Lulu's dressing room

ACT II—Scene 1—Dr. Schön's living room  
Scene 2—Alwa's living room  
Scene 3—A studio in London

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## The Story of "Lulu"

ACT I, Scene 1—An animal trainer introduces the various characters of the drama in the guise of animals in his menagerie. The last to appear is Lulu, in the form of a snake—the "prototype of woman," as Wedekind puts it.

Scene 2—Lulu, in Pierrot costume, poses for the painter in his studio, while Dr. Schön, her former protector, and his son Alwa look on. Left alone with Lulu, the painter makes advances to her, but is interrupted by a knock at the door. It is Dr. Goll, Lulu's husband, who has come to take his wife home. He guesses what is going on between Lulu and the painter and flies into such a rage that he suffers a heart attack and dies.

Scene 3—Lulu has married the painter, who knows nothing of her past liaison with Dr. Schön. She has an interview with Schigolch, a shadowy, disreputable figure who poses as her father, yet gives the impression of being in love with her. Dr. Schön appears on the scene, asking Lulu to loosen the hold she has on him, as he plans to marry a young girl of good family. When she refuses, Schön tells the painter of Lulu's past. The painter becomes so disillusioned by this news that he commits suicide.

Scene 4—The dressing room of a theater. Lulu prepares to dance the leading role in a mime devised by Alwa; but seeing Dr. Schön and his fiancée in the audience, she feels unable to continue and pretends to have a fainting spell. By threatening to go to Africa with the Prince, another of her admirers, Lulu persuades Schön to break off his engagement.

ACT II, Scene 1—A room in the house of Dr. Schön, who is now Lulu's husband. All who surround Lulu are desperately in love with her: the servant, the athlete Rodrigo, a young student, the Countess Geschwitz, and Lulu's own stepson, Alwa. Dr. Schön surprises Lulu in a love scene with Alwa, and after an argument, urges her to commit suicide by handing her a revolver. Lulu turns the revolver on Dr. Schön, killing him. An orchestral interlude suggests the drastic change that comes about in Lulu's fortunes: her arrest, imprisonment, and her escape from prison with the assistance of Countess Geschwitz.

Scene 2—Freed from prison, Lulu is once more in Dr. Schön's house. She decides to flee the country with Alwa, and they are accompanied by Schigolch.

Scene 3—After an orchestral interlude suggesting Lulu's brief stay in Paris, where she is beset by blackmailers, we are taken to a sordid London attic. There she meets her end at the hands of Jack the Ripper. And so concludes the tragedy of Lulu, who has brought disaster to all who associated with her, with the exception of the mysterious Schigolch—the only actor in the drama who escapes unscathed.

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# "Lulu"—Musical Analysis

## by Karen Monson

It's not often that one need talk of the form of an opera in the same terms as, say, the form of a Haydn symphony. One can toss off a reference to the structure of a particular aria, or to the design of an operatic overture. But in most musico-theatrical efforts, the main concentration rightfully rests on the communication and progression of the drama, the use of the voices, the practical and emotional potentials for the stage—and sonata-allegro form be hanged.

Certainly in the case of *Lulu* communication, vocal usage, stagibility et al. are crucial factors. But any discussion of these elements is bound to be inadequate without some reference to the opera's architecture. In this work, Alban Berg proved what effect could be derived when abstract structural devices were unrelentingly put to the service of the drama.

In terms of musical form, *Lulu* is probably the most complex opera ever written. At every moment, purely formal techniques are serving the drama and the character development in the most subtle of ways. Virtually every line is intimately related to every other line—in the most literal sense: a single twelve-tone series defines nearly all of the musical action in the work. Berg uses the original row to identify only Lulu. Through various methods more or less common to the serial technique, he derives the music peculiar to all the important figures in the opera from Lulu's characteristic series. Thus, the entire melodic and harmonic structure of the work refers back to Lulu; she is the center of the drama—everything in it stands in a direct functional relationship to her.

Typically, Berg chose a row which, though itself respectably atonal, carries strong tonal implications in both its original form and its derivations. Hence the late-Romantic undercurrent of much of *Lulu*, and hence the ease with which popular styles can be brought into the theater scene, and Wedekind's simple "Lautenlied" can be quoted in Act III. The row, and thus the basic harmonic and melodic schemes of the entire work, lend themselves to both retrospection and to the employment of material that might seem shockingly foreign in other composers' serial efforts.

Into and above this basic structure, Berg incorporated the formal devices

that have been developed over the centuries by composers of "abstract" (i.e. purely instrumental) Western music. The opera as a whole is cast into Sonata form, with Act III serving as the recapitulation of Acts I and II. The exposition and development signify Lulu's power and her conquests, while the recapitulation carries with it her defeat. On a smaller scale, the two central male characters of Dr. Schön and Alwa are identified by the Sonata and Rondo forms, respectively. And throughout the score, the composer called upon such anachronistic (if you will) devices as the Ostinato, Chorale Variations, Canon, and so on.

The Animal Trainer's Prologue introduces the characteristic music of the major dramatic figures—Lulu the Serpent, Schön the Tiger, and the others. This section, the last part of the opera completed by Berg, derives its musical form from the treatment of the solo voice, which moves from Schoenbergian melodramatic expression gradually through the various stages into full voice, then back again. This method of tracing and then re-tracing a progression, analogous to the serial use of retrograde motion, is a crucial structural base of the opera.

Act I, Scene 1 opens with an introductory conversation in recitative. When the Painter starts making passes at Lulu (*Poco adagio*), those chords are introduced which derive directly from the basic row and which identify Lulu's portrait (symbolizing Lulu outside of herself—the fascination she holds for others). The Painter's actual pursuit of Lulu is in the form of a Canon, which leads back into the *Poco adagio*. The entry of the husband is treated quickly and melodramatically. Lulu's monolog over his corpse is identified as a *Canzonetta*.

Act I, Scene 2 grows out of spoken dialog into a strophic duet for Lulu and the Painter (whose music, incidentally, was later to reappear in Hindemith's *Mathis der Maler*). Schigolch's entry brings his characteristic chromatic motives and chamber-music scoring (here a nonet for winds accompanied by pizzicato strings). Schön's re-entry starts his Sonata—only the exposition is accomplished before Lulu's exit. Here Berg introduces his practice of "monoritmica," in which a single rhythmic pattern is evolved from Grave to Prestissimo

and back again. The Sonata takes up again after the Painter's suicide, and dominates the interlude into the next scene.

Act I, Scene 3 is introduced by the Ragtime and English Waltz that create the flavor of the theater. A melodrama begins the scene, and when Lulu actually appears, Berg presents Alwa's Rondo theme in an Arioso. Their dialog soon reverts to melodrama. At Lulu's exit, the composer gives away his personal identification with Alwa, whose words "An interesting opera could be written about her" are set to the opening bars of *Wozzeck*. The appearance of the Prince introduces the form of the Chorale Variations (which are also used for two subsequent episodic characters). Lulu's fainting brings back the Ragtime, and Schön's entry leads into a sextet accompanied by four string instruments, set in the important "mirror" form. The long duet between Lulu and Schön continues into the development and recapitulation of the Sonata.

In Act II, Scene 1, the Countess is introduced with her "foreign" pentatonics. Schön's subsequent monolog is fashioned after an arioso, with a motif taken from the main theme of his Sonata used as an ostinato bass. Lulu's conversation with Schön is analogous to her conversation with the Painter in I,2, though here her music is a Cavatina, punctuated by interjections from the husband. Schigolch reappears with his chromatic chamber music; Rodrigo (the Animal Trainer) is identified by chord clusters on a piano; the schoolboy is characterized by fanfares. Lulu, who is waiting for Alwa, recalls the music of his Rondo. The Schoolboy-Schigolch-Rodrigo trio is in the form of a three-voice Canon, which is broken off by the Servants' Chorale, announcing Alwa. The Rondo extends through the most delicate and passionate love scene in the opera. Schön's Tumultuoso entry is an Aria with five verses, the last of which follows Lulu's ultimate exposition of her beliefs, her coloratura Lied "in the tempo of the pulse-beat." This Lied is the first set piece in the opera to use the original twelve-tone row, and, since every line contains its dialectic antithesis, Berg makes extensive use of retrograde motion. The essential rhythm of the whole opera beats through the murder of Schön. Lulu's Arietta is analogous to her *Canzonetta* after the death of Goll in I, 1.

The orchestral interlude (*Ostinato*), originally designed to be accompanied by a film of Lulu's imprisonment run first forwards and then in reverse motion, begins by recounting

all the serial shapes that so far have been introduced, then turns and, with a darker, muted character, repeats itself completely in exact retrograde. Thus begins Lulu's downfall.

The beginning of Act II, Scene 2 recounts parallel passages in the previous scene, but here in slow-motion, as through what Willi Reich calls a "time magnifying glass". Lulu's appearance, also in slow-motion, corresponds directly to the music of her first entry in this act. The Rondo with Alwa leads into his ecstatic Hymn.

There is little need, given the nature of this performance, to go into the musical details of Act III. Both musically and dramatically, it completes the overriding parallel structures of the work—the new characters and their identifying music correspond directly to the people and music of Acts I and II, the Animal Trainer's Prologue and its form are re-introduced as an integral part of the opera, Wedekind's "Lautenlied" corresponds to the Ragtime and English Waltz of the first act. The conclusion of the work is dominated by a tango rhythm, and the Countess' dying words are reminiscent of Marie's death in *Wozzeck*.

## Notes on "Lulu"

As Europe entered into ever deeper political turmoil around the turn of the last century, the very bases of the prevailing aesthetic philosophies began to fester. As is generally the case, most of the volcanic action seethed underground. The goal of the rebels was to upset the reign of "art" as the 19th century had known it, to make clear the falsity and meaninglessness of the solutions that had become cynically formulated, and to deal with the more "relevant" questions of What is reality? and What is man?

Working on the fringes of German and Viennese society were Georg Büchner and Frank Wedekind, the men whose dramas were to provide subjects for Alban Berg's major librettos. Wedekind was drawn to those places we still know as the outposts of the artistic underground—small, makeshift theaters, basement galleries, stages that housed the pre-Happening happenings, and cabarets, where he became a well-known balladeer. Probably in part because he had been lame from birth, Wedekind was fascinated by the circus, its separate world and its feats of daring. But this attraction also had to do with his desire to escape a society whose values he found untenable.

He espoused a post-Nietzscheian philosophy of human renewal through unshackled sexuality—a philosophy which makes use of the psychological explorations of decades just past, which thoroughly denies all of the small social niceties which define so much of human existence, and which harks back to the myths and legends which have been an intimate part of Western culture since its beginnings.

If Wedekind was known by more people as a singer-songwriter than as a playwright, his medium was still the theater. He was a follower of Strindberg, but not nearly so staunch and antifeminist—Wedekind's plays are touched with an aura of hedonism which Strindberg would have been loath to admit. Still, the younger man's favorite subject was the demonic sexuality of the female which at once inspires and destroys, a kind of primitive force which obscures the identities of hunter and hunted.

Lulu was Wedekind's prime creation in this female realm. She was conceived as a feminine counterpart to the legendary Faust, down to parallel details of dramatic structure in Goethe and Wedekind. The two Lulu plays, *Earth Spirit* and *Pandora's Box* were written in 1893 and 1901, respectively. They were both banned from German stages as immoral and unartistic; *Pandora's Box* was denied even a first performance until 1905.

At this Vienna premiere, Alban Berg, then aged 20, was in the audience to hear Karl Kraus' pre-performance lecture, which still remains one of the most inspired and insightful texts on Lulu's character. As in the case of *Wozzeck*, the young composer was drawn to this tale of a victim of society's ills, a subject who bore the burden of universal contempt. Berg spent his life witnessing the decay of the Austro-Hungarian Empire, and found both political and artistic refuge on those some societal and aesthetic fringes where Wedekind lived and worked.

But twenty-three years were to pass before Berg decided to make an opera from the Lulu plays; the idea germinated through nearly his entire creative life. The first problem he faced was forming a feasible opera libretto from the two full-length dramas. By his own account, he cut a full four-fifths of Wedekind's text; those lines which he kept survive virtually verbatim from the original.

Berg completed the libretto for *Lulu* in the spring of 1929. The agreement with Wedekind's heirs for the rights was signed in August of the same year, and, more than four years later (April, 1934), the piano-vocal score of

the new opera was finished. Lulu's song had already been dedicated to Anton Webern on his 50th birthday; a crucial passage in the text, "Eine Seele, die sich im Jenseits den Schlaf aus den Augen reibt . . ." (A soul rubbing the sleep from her eyes in Paradise—II,1) was dedicated and sent to Karl Kraus on his 60th birthday, in recognition of the influence Kraus' interpretation had had on Berg's conception of the dramas. In August of 1934, an autographed copy of the Prologue to *Lulu* went off to Arnold Schönberg, and the entire opera was dedicated to him in honor of his 60th birthday (September 13).

During the summer of 1934, Berg took time out from the orchestration of the opera to write, or, more properly, to compile the "Lulu Symphony", partly, at least, to draw the public's attention to the forthcoming major work. A brave Erich Kleiber gave the first performance of the Symphony in Berlin on November 30, 1934, despite political chaos. Neither Kleiber nor the composer could have known at the time the crucial role the Symphony would play in the future of the opera.

Berg went back to the orchestration, but then interrupted it again to compose the Violin Concerto in memory of Manon Gropius, daughter of Alma Mahler. Four months later, Alban Berg's death was attributed to complications stemming from an insect sting. He left *Lulu*, it was generally agreed, unfinished.

The performance you will witness today, like most performances since and including the June 2, 1937, Zürich premiere, presents the first two acts as the composer left them, in fully orchestrated, completed form (and as published in piano-vocal score in 1936). Where the third act should be, you will hear movements of the "Lulu Symphony" (the music drawn from the third act), and some dialog added at the end for the murders of Lulu and the Countess by Jack the Ripper (alias Dr. Schön). You will not even be introduced to the characters who create the opera's structural symmetry—the men who come to Lulu in the third act are all direct parallels to her men in Acts I and II, down to the specification by the composer that they should be sung by the corresponding singers from the first half of the opera. You will also be missing what musicologist George Perle calls "the high point of the opera as a whole and the climax of Berg's entire creative career . . . an artistic achievement that is unmatched in all of operatic literature." He refers to Act III, Scene 1.

(continued)

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October 7  
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Speaker: Robert Commanday

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LULU  
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November 12  
MARIA STUARDA  
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October 8  
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Speaker: John Rockwell

October 29  
LULU  
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## Notes on "Lulu" (continued)

Perle does not draw this conclusion from ESP or from any vague psychic predilections. He wrote these words after having carefully examined the unpublished portions of the opera.

The catch, obviously, is that *Lulu* exists virtually complete. Some of the lines do remain unorchestrated, but Berg made his intentions so clear in the "Lulu Symphony", the short score, the completed libretto and his various letters and writings on the opera that we are possessed of all the material necessary to complete *Lulu*. The job is nowhere near the scope of finishing, for instance, *Turandot* or the Mozart *Requiem*. According to Perle, "I cannot see why a satisfactory version should require more than a few hours of work... Berg's *Particell* (short score) is not in any sense a 'sketch'. It is, on the contrary, a final statement of the music and text, indicating (with the exceptions mentioned above) every word of text and every stage direction, preparatory to the final realization of the work in full score." The exceptions to which Perle refers include the few unorchestrated bars for which the composer's intentions are nevertheless clear.

Why then has *Lulu* never been "completed"? According to one source, Berg's widow asked Erwin Stein, Arnold Schönberg and Anton Webern to complete the score shortly after Berg's death. Unless they were denied some of the material to which Perle had access, it is difficult to understand why this illustrious trio allegedly found the task too difficult. In 1936, Universal published Acts I and II in the piano-vocal score prepared by Stein, with a note indicating that Act III would be forthcoming. An engraving of Stein's edition of the third act was begun, but the work was interrupted, it is assumed, due to political tensions in the late 1930's. The 1953 reprint of the original edition of the small score of *Lulu* does not bear the promise of a third act to come.

Currently the situation is being stymied by Frau Helene Berg, who consistently rejects appeals to free the material necessary to fill in the blanks of *Lulu*. Thus the opera will have to remain tragically incomplete until the sections presently in the hands of Frau Berg and the publishers are no longer under their personal control.

*Karen Monson is music critic for the Los Angeles Herald-Examiner and has written widely on musical topics for a number of periodicals.*

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# WHO'S WHO



**BETTY ALLEN**, a favorite with such leading conductors as Bernstein, Stokowski, Dorati, Leinsdorf, Solti and the late Charles Munch, is considered one of the most versatile and polished artists to emerge from the younger generation of American singers. Born in Campbell, Ohio, she went to college with the idea of becoming a translator, but soon concentrated on music and proceeded to win a number of prizes and scholarships. Miss Allen's operatic debut came in 1964 when she sang Jocasta in Stravinsky's *Oedipus Rex* at the Teatro Colon in Buenos Aires. She has since returned to South America three times for extensive tours, and was twice named "Best foreign artist of the season" in Argentina. In the Bay Area, Miss Allen sang with the Oakland Symphony, the Spring Opera of San Francisco (Azucena in the 1966 *Il Trovatore*) and the Cabrillo Festival (Sextus in a concert version of *La Clemenza di Tito*).



**LORENZO ALVARY** returns to San Francisco Opera after a ten-year absence and will portray Schigolch in Berg's *Lulu*. He studied law at the University of Budapest (his native city) and Geneva, and was noticed as a singer by the late Bruno Walter who signed him for the Vienna State Opera. Alvary joined San Francisco Opera in 1940 and the Metropolitan Opera in 1942. Through the years, he has become known for his character interpretations. He has also sung with the Chicago and Philadelphia opera companies, as well as in Vienna, Stuttgart, Berlin, Paris, Venice, Naples, Genoa and Buenos Aires.



**GABRIEL BACQUIER**, new to San Francisco Opera audiences, is widely known through many of his excellent recordings, some of which are the complete *Don Giovanni* (title role), *La Damnation de Faust*, *Le Nozze di Figaro*, *Manon*, *Les Huguenots* and *Lakme*. He has just recorded *Les Contes d'Hoffmann* with Joan Sutherland and *Les Pêcheurs de*

*Perles* with Nicolai Gedda. Master of a vast repertoire, Bacquier has sung extensively at the Metropolitan. His most recent appearances included *Scarpia* in *Tosca* (Paris, Metropolitan), *Le Nozze di Figaro* (Covent Garden), *Otello* (Berlin), *Don Giovanni* (Monaco and Covent Garden) and *Lesur's Andres del Sarto* (Rouen). During the 1971/72 season, he will do *Faust* and *Samson et Dalila* at the re-opening of the Paris Opera, *Falstaff* at Buenos Aires, *Pelleas et Melisande* at La Scala and another *Samson et Dalila* at the Metropolitan.



**ARA BERBERIAN** returns for his sixth consecutive season during which he will sing six roles, notably those of Prince Gremin in *Eugene Onegin*, Count des Grieux in *Manon* and Cecil in *Maria Stuarda*. He has performed leading roles with the New York City, New Orleans, Houston, Philadelphia, Pittsburgh and Cincinnati Operas. 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. His television credits include Berlioz' *L'Enfance du Christ* and the title role in Laderman's *Galileo*.



**RICHARD BONYNGE**, internationally established as an expert on 19th century music, has revived many long-neglected and almost forgotten operas by Bellini, Rossini, Donizetti, Haydn and William Shield. His interest in the music of this period developed from study, in his native Sydney, with the accompanist of the celebrated soprano Nellie Melba. In 1950, Bonyng moved to London, abandoned a pianistic career, concentrating on conducting as well as coaching his wife, Joan Sutherland. His official debut on the concert podium took place in Rome in 1962 with the Santa Cecilia Orchestra. His San Francisco Opera debut occurred in 1963 in Bellini's *La Sonnambula*, and his first assignment at the Metropolitan was in the 1966 performances of *Lucia di Lammermoor*. Bonyng has conducted in most major opera houses of the world and has made a long list of recordings, which includes opera, ballet and several collections of overtures.



**FRANCO BORDONI**, established in Italy as a top-ranking baritone, is making his San Francisco Opera debut this season. A native of Bologna, he made his first major operatic

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appearance at the local Teatro Comunale in the title role of *Rigoletto* (1968). Bordoni concentrates on the Verdi repertoire, and frequently sings leading roles in *La Traviata*, *Un Ballo in Maschera*, *Il Trovatore*, *Ernani*, *Don Carlo* and *Otello*, as well as title roles in *Simon Boccanegra* and *Nabucco*. Outside of Italy, he has sung in Karlsruhe, Odessa, Kiev, Moscow, Lisbon and at the Vienna State Opera. His first American appearance took place in 1970 when he sang Michele in the Dallas production of Puccini's *Il Tabarro*.



**PHILIP BOOTH** was born and raised in Washington, D.C. He was a second place winner in the 1970 Metropolitan Opera National Auditions. Shortly after that, he joined Western Opera Theater and appeared in several roles. Extremely active in oratorio performances, Booth and his wife Sandra Bush sang in a special White House performance of *The Messiah* in December 1969 for the President, members of Congress and the White House staff. Recently, Booth portrayed the role of the King of Scotland in Handel's *Ariodante*, staged as part of the opening of the Kennedy Center in Washington, D.C. This fall, the Booth-Bush couple are in their debut season with the San Francisco Opera.



**ALDO BOTTION** was first heard in the United States in three performances of Rossini's *Otello* (title role), during the Rome Opera House 1968 tour. A native of Venice, he started his career at the Teatro La Fenice there, followed by roles with the Rome Opera, Milan's La Scala, at the Teatro Comunale of Florence, San Carlo of Naples and Comunale of Bologna. Highlights of his 1970 activities included the role of Amenofi in Rossini's *Mosè* at Rome and Naples, Alfredo in *La Traviata* in Munich, Pollione in *Norma* at the Bregenz Festival and the title role in Suppe's *Boccaccio* at the Rome Opera. He also sang another Alfredo—to Beverly Sills' Violetta in the Hartford, Conn. Opera Association production of *La Traviata*.



**BRUCE BREWER** is in the beginning years of what promises to be a most distinguished career. Although he received his Master's Degree in Applied Voice only in 1968, he has already sung in a number of concerts, recitals and operatic performances in the United States, Canada and Europe. During

this year alone, he sang Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni* and Belmonte in *Die Entführung aus dem Serail*—all with the Berlin Deutsche Oper. He also sang Belmonte at the Edinburgh Festival—on tour with the Berlin company. In Munich, he took part in performances of Handel's *Jephtha* and in Madrid, he sang in Bach's *St. Matthew Passion* conducted by Rafael Frühbeck de Burgos. Brewer also sang at a gala concert in Paris, honoring Mme Nadia Boulanger. For the past two years, he was also a leading soloist with Western Opera Theater.



**STUART BURROWS** needs no introduction to San Francisco audiences, who claim him as one of their favorites. His opera career started in his native Wales, and in less than five years took him to London's Covent Garden. His roles there included Fenton in *Falstaff* (which he also sang in San Francisco last year), Don Ottavio in *Don Giovanni* and Jack in Tippett's *The Midsummer Marriage*, which he has also recently recorded. By now Burrows is a regularly scheduled singer at most major European opera houses, including the Vienna State Opera and the Salzburg Festival. This year, he added Elvino in *La Sonnambula* to his Covent Garden repertoire. Burrows made his debut at the Metropolitan last year as Don Ottavio, and will return there again in 1972. Among his recordings is the just completed role of Leicester in *Maria Stuarda*.



**ARIEL BYBEE**, a native of Nevada and a resident of California, was the 1968 winner of the San Francisco Opera Auditions and subsequent member of the Merola Opera Program. In 1969, she studied at Santa Barbara with Lotte Lehmann and in 1970 appeared as *Tosca* with the Utah Civic Opera Company. That same year, Miss Bybee made her San Francisco Opera debut in the role of Anna in *Nabucco*. This spring, she sang Gretel in the Guild Opera of Los Angeles performances of *Hansel and Gretel*. Miss Bybee has recorded Varese's *Nocturnal* with the Utah Symphony under the direction of Maurice Abravanel.



**TITO CAPOBIANCO** is one of the youngest and most prominent directors in the present-day operatic theater. He has directed opera, drama, ballet and television shows in Europe, Central and South America and throughout the United States. His operatic

experience includes over 70 productions, many of which were for the New York City Opera. Some of these are *Giulio Cesare*, *Don Rodrigo*, *The Tales of Hoffmann*, *Tosca*, *Bommarzo*, *Manon*, *Le Coq d'Or*, *Lucia di Lammermoor*, *Meištofele*, *Roberto Devereux* and *Servant of Two Masters*. His most recent successes in Europe have been Verdi's *Attila* at the Berlin Deutsche Oper, *Giulio Cesare* at the Hamburg Opera and Mercadante's *Il Giuramento* at the Spoleto Festival. His present projects, in addition to San Francisco's *Manon* and *Maria Stuarda*, include Handel's *Ariodante* for the opening of the Kennedy Center in Washington, D.C., *Carmen* for the New York City Opera and *Aida* for the Berlin Deutsche Oper.



**SONA CERVENA** returns to San Francisco for her ninth consecutive season. Well-known here and abroad for her numerous character portrayals, she will be heard in the demanding role of Countess Geschwitz in Berg's *Lulu*. Miss Cervena was born in Czechoslovakia, where she started her career as an actress, but music soon took first place and she was engaged by the Brno Opera House. After a successful Prague recital, she was offered a contract with the Berlin State Opera, which led to a number of appearances in many European and American cities. Miss Cervena is presently on the roster of the Frankfurt Opera.



**CARLO FELICE CILLARIO** began his career as a violinist, won the Paganini Prize and devoted several years to intensive concert and teaching activity before dedicating himself to conducting. His teachers included Nicola Cerniatsinsky and Georges Enesco, who considered him a favorite pupil. Cillario's long list of conducting assignments includes five seasons at the Lyric Opera of Chicago, four at the Glyndebourne Festival, as well as performances in Buenos Aires, Sydney, Paris, Madrid, London and Barcelona. He is the founder of the Bologna Chamber Orchestra and the University Symphony of Tucuman in Argentina. During the 1972/73 season, he will make his debut with the Metropolitan Opera, where he will conduct five different operas. Maestro Cillario has made a great number of recordings, including Mozart's *Lucio Silla* and *Ascanio in Alba*, both of which have won the "Grand Prix du Disque".



**STEVE COVINGTON**, a native of Utah, studied voice with Jennie Tourel in New

York. Last year, he took part in the San Francisco Opera Auditions and the Merola Opera Program, returning again this summer as guest tenor for the role of Turiddu in *Cavalleria Rusticana*. Future engagements include two appearances with the Oakland symphony: in *Carmina Burana* (December 1971) and in Rossini's *L'Occasione fa il ladro* (February 1972). Also in 1972, Covington is scheduled to appear in four performances of *Carmen* with the Utah Symphony, singing the role of Don Jose.



**IRENE DALIS**, the striking mezzo-soprano from San Jose, is in her ninth season with San Francisco Opera. After graduating from the San Jose State College and continuing her musical studies at Columbia University, she won a Fulbright scholarship which took her to Milan. Following her Oldenburg debut as Eboli in *Don Carlo*, she joined the Berlin Städtische Oper for five years. She was first heard at the Metropolitan in 1957, again as Eboli, and has been a regular artist there ever since. Miss Dalis has made guest appearances in every important European opera house and has sung at the Bayreuth Festival for several seasons, where she was particularly noted as Kundry in *Parsifal*.



**CHRISTOPH VON DOHNANYI** is one of the most prominent among the younger generation of European conductors. He originally intended to become a lawyer, but after two years of study in his native Berlin decided to devote himself to music. In 1951, he received the Richard Strauss Prize for conducting and composition. His studies continued in the United States with his grandfather, the well-known composer Ernst von Dohnanyi, both in Florida and at Tanglewood. In 1953, Dohnanyi was engaged by Georg Solti at the Frankfurt Opera and that same year started his career as opera conductor. Today, he is music director of the Frankfurt Opera and guest conductor in many other opera houses, including the Chicago Lyric, the Vienna State Opera, the Munich Opera and the Bayreuth Festival. Parallel to his operatic career, he is also extremely active as a concert conductor.



**PIERO FAGGIONI** is making his American debut this fall as stage director of *Un Ballo*



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in *Maschera* and *Il Tabarro*. He started his career as an actor and took part in a number of film, television and stage performances in his native Italy. He soon became attracted by directing and became assistant to such famous directors as Jean Vilar, Luchino Visconti, Giorgio De Lullo and Rene Clair, in which capacity he worked on a large number of standard and rare operas. In 1964, he started his own career as stage director, his first assignment being *La Boheme* in Venice. Subsequent engagements have taken him to Nice, Stuttgart, Leningrad, Berlin and Tokyo.



**WILLIAM FLECK** gained his early opera experience at the Chautauqua Opera. As a member of the Savoyards (the New York Gilbert and Sullivan troupe) he did 100 consecutive performances of the title role in *The Mikado*, Dick Deadeye in *HMS Pinafore*, Col. Calverley in *Patience* and the Grand Inquisitor in *The Gondoliers*. With Western Opera Theater, Fleck has sung in *The Medium*, *La Boheme*, *Così fan tutte*, *Gianni Schicchi* and *La Cenerentola*.



**GHITA HAGER** has been with the San Francisco Opera for eighteen years. During that time, she has had a number of assignments, including stage direction and choreography. In course of the 1968 season, she became the first woman to stage an opera for the company (*Il Barbiere di Siviglia*). This year, she will direct Orff's *Carmina Burana*. Mrs. Hager has also been very active as stage director with Spring Opera of San Francisco and Western Opera Theater. Born in Estonia, Mrs. Hager has had professional experience in a large number of major European opera houses.



**PAUL HAGER** has many productions to his credit here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*, *Katerina Ismailova*, *The Makropulos Case* and *The Visitation*. He started his career in Munich in 1951 and became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. Hager has worked at the Vienna State Opera and has staged operas at La Scala, in Hamburg, Florence, Essen, Naples, Cologne, Mannheim, Nürnberg and Salzburg. Three years ago, he became associated with the Teatro Colon in Buenos Aires, where his most recent

productions included *Samson et Dalila* and *Aida*. These are to be followed by *The Tales of Hoffmann* and *Tosca* for the 1972 season. At Stuttgart, Hager has just produced a new *Elektra*, and will return there for a new *Carmen*.



**JOSEF HOPFERWIESER**, making his American debut in the role of Alwa in *Lulu*, is a native of Graz, Austria. He began his opera career at the Braunschweig State Theatre in 1964, singing mostly lyric tenor roles. He also spent a year at Essen before joining the Frankfurt Opera, where he is presently active. Hopperwieser is known for the title role in *The Tales of Hoffmann*, which he has also sung with the Vienna State Opera, as well as for Alwa in *Lulu*. He has appeared as guest artist in Hamburg, Cologne, Stuttgart, Munich, Rome and Milan.



**GWEN JONES** decided to become an opera singer after watching a television broadcast of *Dialogues of the Carmelites*. She was a finalist in the 1970 San Francisco Opera Auditions and winner of the Merola Opera Program Gropper Memorial Award. She was heard as Annus in Mozart's *Titus* during the 1971 season of the Spring Opera Theater. Following her San Francisco Opera debut season this year which includes seven roles, Miss Jones will perform with the Philadelphia Lyric Opera.



**JAMES KING**, internationally famous for his numerous leading roles, returns to San Francisco for his first Walther in the new production of *Die Meistersinger von Nürnberg* and as Manrico in *Il Trovatore*. King's most recent activities included Siegmund in *Die Walküre* and the title role of *Lohengrin*, both at the Munich Festival, also the lead role in *Samson et Dalila* at New Orleans. During 1970, he sang a number of Forestans in *Fidelio*, many of which were in commemoration of the 200th anniversary of Beethoven's birth, all of which resulted in public and critical raves. King was born and raised in Dodge City, Kansas, and he made his professional debut with Spring Opera of San Francisco in 1961 as Don José in *Carmen*. His long list of recordings includes the complete *Ariadne auf Naxos*, *Daphne*, *Salome*, *Parsifal*, and *Die Walküre*. His plans for 1972 include Max in Vienna State Opera's new production of *Der Freischütz*.



**CAROLYN LEWIS** made her professional debut as Rosina in *The Barber of Seville* with the Utah Symphony. She has performed with the Nevada Opera for four seasons and was a member of Western Opera Theater for the past two years. Her roles have included Monica in *The Medium*, Lauretta and Ciesca in *Gianni Schicchi*, Musetta in *La Boheme* and the title role in *La Cenerentola*. During this fall's season, Miss Lewis will be heard in four roles.



**RAYMOND MANTON** was born in New York City but has been a San Francisco resident for many years. In addition to about thirty 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. This year, Manton will be heard as Prince Yamadori in *Madama Butterfly*, Eisslinger in *Die Meistersinger von Nürnberg* and Tinca in *Il Tabarro*.



**SHIGEMI MATSUMOTO** is now in her fourth consecutive season with the San Francisco Opera. In a remarkably short time, she has progressed from student to one of the finest singers on the West Coast. After her graduation from San Fernando Valley State College in 1968, she entered and won the San Francisco Opera Auditions, participated in the Merola Opera Program and was then engaged by Western Opera Theater, whose member she has been up to now. In 1969, she sang Barbarina in Spring Opera's *The Marriage of Figaro* and in 1971, she was Norina in Spring Opera Theater's *Don Pasquale* at the Curran Theater, with which role she won tremendous public and critical acclaim. Miss Matsumoto is also very active on the concert stage and has made appearances throughout the Western United States



**JAMES McCracken** returns to San Francisco in one of the roles for which he is famous

all around the world: Manrico in *Il Trovatore*. Born in Gary, Indiana, he studied music at Columbia University and made his professional debut at Central City, Colorado as Rodolfo in *La Boheme*. After signing a contract with the Metropolitan and singing most of the walk-on roles in the repertoire, he and his wife, mezzo-soprano Sandra Warfield, left for Europe, where intensive vocal studies alternated with appearances in a great number of leading roles, which brought him great public and critical acclaim. His previous roles in San Francisco included three appearances as *Otello*, Radames in *Aida*, Herman in *The Queen of Spades*, Samson in *Samson et Dalila*, Canio in *I Pagliacci* and—Manrico in *Il Trovatore*.



**LJILJANA MOLNAR-TALAJIC**, known to San Francisco audiences since her 1969 American debut here as *Aida*, is a permanent member of the Sarajevo National Theater in her native Yugoslavia. Her international career started that same year at the Florence May Festival, also as *Aida*, and as soloist in the Verdi *Requiem* conducted by Zubin Mehta. Before returning to America for yet another *Aida* in Philadelphia, Miss Molnar-Talajic began appearing as guest artist with the Vienna State Opera. Her performances there included *Il Trovatore* and *La Forza del Destino*. She has also appeared at the Munich and Hamburg State Operas, in France, Mexico and England. In 1972, she will make her Canadian debut.



**RICHARD MUNDT**, now in his first season with San Francisco Opera, was heard as Sparafucile in this year's Spring Opera performances of *Rigoletto*. He was born in Chicago of Danish parents and spent much of his youth in Copenhagen. Trained in New York and Vienna, he began his opera career in Germany. At the 1967 Spoleto Festival, he sang the bass roles in Haydn's *Missa in Tempore Belli*, and Dvorak's *Te Deum*. Most recently, he appeared as guest artist with the Royal Opera in Copenhagen and in a concert version of Beethoven's *Fidelio* with the Montreal Symphony.



**CORNELIS OPHHOF**, born in Holland and raised in Canada, is a name relatively new on the American operatic scene. In the last few years, however, he has collected some remarkable successes in the United States,

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Canada and Australia. His repertoire in-  
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in *Un Ballo in Maschera*, Figaro in *The Bar-  
ber of Seville*, the title role in *Don Giovanni*  
and Belcore in *L'Elisir d'amore*. Ophhof has  
sung a variety of roles at London's Covent  
Garden and has recorded Filippo in the  
complete recording of Bellini's *Beatrice di  
Tenda* with Joan Sutherland in the title role.



**DONNA PETERSEN** is one of the most active  
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alone. She has also sung with the San Diego  
Opera and the Guild Opera in Los Angeles.  
A frequent soloist with a number of sym-  
phony orchestras, Miss Petersen has ap-  
peared with the San Francisco and Oakland  
symphonies, the Los Angeles Philharmonic,  
the Honolulu Symphony and many others.  
A native of Portland, Oregon, she now  
makes her home in San Francisco.



**JOE PINEDO** was a participant of the 1970  
San Francisco Opera Auditions and the sub-  
sequent Merola Opera Program, during  
which he won the Karl Kritz Memorial  
Award. Now in his first season with San  
Francisco Opera, he will be heard in seven  
roles. Pinedo is a native of Douglas, Ari-  
zona. He attended the University of Arizona  
School of Music and participated in a num-  
ber of opera presentations there, including  
leading roles in *La Traviata*, *Carmen* and  
*L'Elisir d'Amore*.



**LEONTYNE PRICE**, one of the greatest sing-  
ers of our age, returns to San Francisco  
Opera for two roles this fall: Leonora in *Il  
Trovatore* and Giorgetta in *Il Tabarro*. While  
her Leonora is world-famous, she is singing  
the role of Giorgetta for the first time on  
any stage. Miss Price's career has been a  
long and well-known string of successes,  
starting with a 1952 performance of *Falstaff*  
at the Juilliard School of Music. Many of her  
important debuts happened with the San  
Francisco Opera—in the 1957 American  
premiere of Poulenc's *Dialogues of the Car-*

*melites*, and also as *Aida*, a role which  
brought her unequalled fame in years to fol-  
low. In 1958, she sang her first Leonora in  
*Il Trovatore* here, in 1959 her first Donna  
Elvira in *Don Giovanni*, in 1963 her first  
Leonora in *Forza del Destino* and in 1965  
her first Amelia in *Un Ballo in Maschera*.  
Miss Price has been awarded countless  
awards and honors, including the Presiden-  
tial Medal of Freedom and the Order of  
Merit of the Republic of Italy.



**JOHN REARDON** is hailed by many as one  
of the finest singing actors on the operatic  
stage today. During this fall's season, he  
will portray the demanding role of Dr.  
Schön in *Lulu*, thus marking his personal  
debut in this role as well as his San Fran-  
cisco Opera debut. Reardon's repertoire  
includes more than 100 characters, among  
which are Scarpia, Figaro, Escamillo, Don  
Giovanni, Count Almaviva and Papageno. It  
is in operas like *The Devils of Loudun* and  
*The Bassarids*, however, that Reardon earns  
most of his public and critical raves. A regu-  
lar member of the New York City Opera, the  
Metropolitan and Santa Fe Opera, Reardon  
also frequently sings with other American  
opera companies. Douglas Moore, Gian  
Carlo Menotti and Lee Hoiby have written  
baritone roles in some of their operas for  
John Reardon.



**NINO SANZOGNO**, regular conductor at  
Milan's La Scala, is now in his debut season  
with the San Francisco Opera. He studied  
music in his native Venice and later with  
Gian Francesco Malipiero and Hermann  
Scherchen. A large portion of his conduct-  
ing career has been devoted to contempo-  
rary music from many parts of the world, and  
he conducted Italian premieres of such  
works as Berg's *Lulu* and *Wozzeck*, Walton's  
*Troilus and Cressida* and Milhaud's *David*.  
In addition to his busy Italian schedule,  
Maestro Sanzogno has also directed in Ger-  
many, England, Sweden, France, Switzerland,  
Israel, South Africa and South America. He  
has made a number of recordings with the  
ensemble of Milan's La Scala.



**ANJA SILJA**, San Francisco Opera's *Lulu* this  
fall, is one of the foremost interpreters of  
that role ever. Well-known to local audi-  
ences for her searing portrayal of *Salome*  
(1968 and 1970), her return in another dra-  
matic role has been eagerly awaited by

lovers of opera and theater. Berlin-born Miss Silja started to study singing at the age of seven, had her first recital when she was ten, and at eleven was awarded a prize over 21 adult competitors from the Music Academy. Since then, she has come to be considered one of the best interpreters of taxing and dramatic roles of our day. Her large repertoire includes Marie in *Wozzeck*, the title role in *Elektra*, Desdemona in *Otello*, Isolde in *Tristan und Isolde*, Cassandra in *Les Troyens*, the leading role in *The Makropulos Case*, Jenny in *Mahagonny* and many others.



**DANIEL SULLIVAN**, a native of Illinois, has recently completed his first season with Western Opera Theater. His roles included Alidoro in *La Cenerentola*, Belcore in *L'Elisir d'Amore*, Betto in *Gianni Schicchi* and Schaunard in *La Bohème*. A music graduate of Wesleyan and Northwestern University, Sullivan also studied at the Goldovsky Opera Institute. His first professional appearance was with the Omaha Civic Opera as Valentin in *Faust* and Silvio in *I Pagliacci*. During the 1971 Spring Opera Theater season, he sang Ceperano in *Rigoletto*.



**JOAN SUTHERLAND**, "La Stupenda", one of the world's most celebrated sopranos, returns to the San Francisco Opera after a five-year absence. Born in Australia, she made her debut there in Sir Eugene Goossens' *Judith*. After moving to London in 1952, she was accepted at Covent Garden as a beginner. She married a colleague and fellow-Australian, Richard Bonyngue, after which her career was directed toward florid coloratura roles, which were to bring her world-wide fame in years to come. In 1960 she made her American debut with the Dallas Opera in *Alicina*, followed a year later by a sensational first appearance at Milan's La Scala. First heard in San Francisco in 1961 as *Lucia di Lammermoor*, she returned in 1963 for *La Sonnambula*, in 1964 for *La Traviata* and in 1966 for the opening night *I Puritani*. Miss Sutherland has recorded an impressive number of albums for the London label.



**HUGUETTE TOURANGEAU** has in the last few years developed a truly remarkable career. Already established in the mezzo-soprano repertoire, she has recently turned her attention to mezzo-coloratura, thus join-

ing the company of a very select few. In 1964, she entered the Metropolitan Opera Auditions; by March, she was one of five finalists out of 5000 contestants. That summer, she made her stage debut at the Stratford Shakespeare Festival as Cherubino in *The Marriage of Figaro*, conducted by Richard Bonyngue. Since then, she has sung with the Metropolitan Opera National Company, the New York City Opera, the Hamburg Opera (*Giulio Cesare*) and also in Seattle, Boston and Philadelphia. From 1968 on, Miss Tourangeau has also appeared in London on several occasions.



**RAGNAR ULFUNG**, leading tenor of the Royal Swedish Opera in Stockholm, is a native of Norway. His first appearance with the Oslo Opera was in the title role of *Faust*. Subsequent engagements there and abroad led to his Stockholm debut in 1958 as Canio in *I Pagliacci*. His interpretation of Riccardo in *Un Ballo in Maschera* brought him much acclaim and he was invited to re-create the role throughout Europe, including performances at Covent Garden and at the Edinburgh Festival. He is world-famous for his character roles, like Herod in *Salome* and Mime in Wagner's *Ring* cycle, both of which he has done in San Francisco last year. Most recently, Ulfung sang Herod at Covent Garden and took part in the Wiesbaden and Bayreuth productions of the *Ring* cycle.



**JOHN WALKER** was heard in the Bay Area this spring as Ernesto in widely acclaimed performances of *Don Pasquale* with Spring Opera Theater. He studied voice at Indiana University and the University of Denver. A three-time winner of the Mack Harrell Award for study in Aspen, he has sung with major opera companies in the United States and Canada. His European engagements include performances with the Berne and Cologne Operas. Walker's recent activities included Don Ottavio in a Portland production of *Don Giovanni*.



**CHARLES WILSON**, former Assistant Conductor of the Boston Symphony Orchestra is currently a resident conductor of the New

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York City Opera. A native of New Jersey, he studied at the Mannes College of Music. His unscheduled conducting debut with the Boston Symphony took place in 1967 when he substituted on short notice for Erich Leinsdorf, who had been injured on the way to the concert. At the New York City Opera, Wilson conducted productions of *La Boheme*, *Madama Butterfly* and the first complete and uncut *Lucia di Lammermoor* to be given in New York. He also led *Manon, Louise* and *The Marriage of Figaro*. An opera he is particularly associated with is Britten's *The Turn of the Screw*, which he conducted during its American premiere engagement and in a number of subsequent performances. In the Bay Area, Wilson has made several appearances, including *The Consul* with Spring Opera of San Francisco, and has spent two seasons with the Merola Opera Program.



**RAYMOND WOLANSKY** made his San Francisco Opera debut in 1964 as Count di Luna in *Il Trovatore*, which is also one of the roles he will sing during this year's fall season. In addition, he will be featured as Kothner in *Die Meistersinger* and Faninal in *Der Rosenkavalier*. Wolansky is a native of Cleveland, and he received most of his musical training in Boston and Philadelphia. He went to Europe in 1953 and took part in a great number of performances in many European cities. A long-time member of the Stuttgart Opera, he is also on the roster of the Hamburg Opera. In 1962, he was given the honorary title of Kammersänger by the State of Baden-Württemberg (Stuttgart).

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**BRUCE YARNELL** is a star of musical theater, television and films, who recently—and with great success—expanded his career to include opera and the concert stage. In his San Francisco Opera debut season this fall, he will be heard as Sharpless in *Madama Butterfly* and in four roles of Berg's *Lulu*. During past seasons, highlights of his opera repertoire have included leading baritone roles in Sarah Caldwell's Boston Opera productions of *Tosca* and *Lulu*, *La Boheme* for the Seattle Opera, also appearances with the Chicago Opera and the Los Angeles Lyric Opera. Yarnell's vast experience in musical comedy includes the 1969 New York revival of *Oklahoma!* and he was also a member of the original Camelot company.



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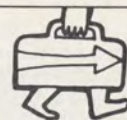
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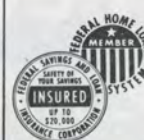
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(continued from p. 6)

Gerald has drunk sacred water and cannot be touched while he is self now scared. Lakmé has saved again Gerald. She is now dying from the gift, Gerald holding her.

### **Oberon**

Carl Maria von Weber (1786-1826)

In Fairyland. While the small fairies dance Cirkels around King Oberon, they're king who had an argument with Titania, the queen. No peace from argument, she swears, until he have found two manly lovers always true despite all trouble. Puck the favorite fairy from Oberon things he has found them, Lord Hüon and Rezia, daughter Bagdad Kalif. Hüon killed son of Charles the Gross and must rise to Bagdad for killing man who sits on left side Kalif and marriages Rezia.

Oberon gives Hüon magichorn for calling fairies if he finds in trouble. He makes his flight in Bagdad and Rezia comes away and they are shipbroke to a desert island. Pirats take Rezia and sell for a sklave in Tunes. Lord Hüon thinks she is dead and blows his horn. The fairies take him to the Harem with Rezia and Kalif said they must be living buried. Hüon blows again one time and Titania rescues both. Hüon is send to Charles palast and is pardoned. Puck has right. It gives two manly lovers true to another. Titania forgiv Oberon.

### **Gudrun**

August Klughardt (1847-1902)

First act: Gudrun's castle. Morning twilight. Hartmut, son of Gerlind, appears, seeing his mother and is coming near to her on the mount. Gerlind bursting for anger about the generation of their proprietors. Soldiers appears now, singing together. Women are coming down from the castle, singing the farewell-greet for the men. The whole men and women, are gone. Gudrun alone singing. Hartmut appears and Gerlind too. Gudrun is frightened and will gone away. Hartmut begs for Gudrun, for whom he feels love in the hearth. — Gudrun perceive Gerlind, offering her life, but Gerlind: come to my castle to be the wife of Hartmut. — Now the castle is burning. Gudrun will going in the flames, but Hartmut takes her away.

Second act: Castle of Gerlind near the see. Hartmut seating; observing Gudrun, near the fire. She is becomes servant of Gerlind. Soldiers are molesting her. Hartmut defend her. Gerlind ask Gudrun as wife for Hartmut, but

she is refusing. Now a boat is in sight, with Herwig and Wate therein, finding Gudrun sleeping. The leaves the place. Gudrun awakes and finding a small cross on the shoulder, she know, that the sawage is near. Now she declared to become the wife of Hartmut.

Third act: Gerlind near the altar, begging to enjoy Hartmut. Herwig and Wate are near and are amused from the plays of the people.

Gerlind announce that Gudrun become today wife of Hartmut and she appears, wonderful dressed. Now she declared not never to become the wife of Hartmut.

Gerlind, finding herself deceiving, will murder Gudrun, but Hartmut is defending her a second time. Herwig and Wate are discovered himself and now Gerlind, bursting in rage, is running in the pile of wood and is stabling herself. Hartmut her following.

### **The Puritans**

Vincenzo Bellini (1801-1835)

Colonel Richard is fallen in love to Elvira, daughter of Lord Walton, but she loves Lord Talbot, the follower from the Stuarts and declare, farther, that only her hearths must deciding on the matter. Mr. Brown, an offizer is inflaming the Ambition of Richard, accepting the direction of the tropps of soldiers. George, the brother of Lord Walton, in society with Elvira, has opened her, that her father will nothing oppose on the marrege with Falbot, were upon she is most happy.

Arthur, received from the people as hero, is gretting bride, but impossible for him to partake on the churchvisite, obliged to carry on the strange before the parliament. With the assistance of Arthur and Henritte the prisoner escapes from the fortification. Elvira, fancying the lover faithless is fading in insanity, from which insanity George is informing the public. Richard declared the dead of Arthur Talbot through the parliament as betrayer, but he is escaping. Arthur, residing in the countryhouse Waltons, hearing the songs Elviras, is answering up on it. Now he is hearing his pursuer but they are avoiding the garden and Elvira, enticing by the song, is coming down the Terrass. Hearing the deliverance of him through the Queen, she is pardoning him. Now again come the pursuer a second time; Elvira, hearing the hit of a drum, is falling a farther time in insanity. The soldiers entering, accompagued by Richard Brown, Georges, for imprison Arthur. Notwithstanding the requests of Elvira the Puri-

tans are inexorable. In the last moment a letter arrives that the house of Stuarts is falling totally and now the utmost enjoyment is everywhere, most the lovers.

### **Mephistopheles**

Arrigo Boito (1842-1918)

Prologue spoken in the heaven, cloudsdecoration. Chorus invisible. Mephistopheles and the God.

On the Easter-sunday Faust and Wagner are appearing and the people. Speaking together. Transformation of the studying-room of Faust.

In the garden just the same scenes as such in Goethe's Faust. Faust and Margarete, Mephisto and Martha. Transformation of the stage: In the mounts of the Harz. Mephisto and Faust ascending a steepgrand. After a song of the chorus a discussion between Faust and Mephistopheles. The following action exactly after Goethe, with only few changes till the and.

### **The Clock of the Eremit**

Aimé Maillart (1817-1871)

First act: Leasehold. Georgette, wife of Thibaut, a rich farmer, singing a provencal song. Thibaut is coming quickly: Villar's dragons are coming. All womens must hiding her.

Dragoons and Belamy appears, only welcomed by Thibaut. Silvain, servant of Thibaut, has lost the two monkeys in the mountains; he is angry; Rose, a poor woman, enter; and now they are betraying the presence of the other womens. Georgette also is appearing; and the dragoons are staying longer on the farm as intended at first.

Second act: Silvain enter the stage, singing the song: The time how is she pretty. He loves Rose, who is coming just now. She told him, allways are guarded, till only one, whom alone she knows. Sylvain is going; Thibaut appears. And after him: Belamy and Georgette, seen by Rose, who is now sleeping. Sylvain loves Rose.

Third act: Village street with Thibauts house. The peasants are amused; they are telling to another, that Sylvain will go in marriage with Rose. Thibaut to Sylvain: the desertors will not escaping, because they are betrayed by Rose. Belamy, coming from the cellar, is confirming that. Rose, the bride, in bride-dress, is appearing, but refused by Salvain. She is not replying, Salvain intended to strike the girl, but Georgette frustrating that, receives from their hand a paper:

'Saved at 4 o'clock on the morning'. Now the dragoons appears: Bel-



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amy will kill Sylvain but Rose discovered the rendezvous between him and Georgette and he is nothing doing against Sylvain. All are going away joyfully.

### Don Pasquale

Gaetano Donizetti (1797-1848)

Don Pasquale, an old bachelor, is waiting on Malatesta, his old friend, who tells him, that he has found out a woman for him, being his own sister, educated in the cloister, but a nice girl anyway, just on ange. Pasquale is enthusiastically and begs to become acquainted with this lady. Ernest, the nephew of Don Pasquale, who is his onkel, appears; owing to marry with a high lady; but declaring that only the poor widow Norma would be his wife. Don Pasquale will disinherit him, declaring that himself is going into a lady for marriage. Now, changing of the stage. Norina, the name of the lady, is reading a book. Malatesta appears; he gains her for his plans against Don Pasquale, hoping that all will be good in the farther.

In the second act: room of Don Pasquale. Malatesta appears with Norina, awaited from Don Pasquale. He ravished from her beauty, and asked for a notary. All is ready and Norina has become his wife. Now is all changing the situation. Norina is tyrannizing Don Pasquale, who is bursting from anger about the deceiving in regards from her.

In the third act: again room from Don Pasquale, servants not hearing the orders from him. They are present only, for the lady, Norina. Don Pasquale is revising the numerous invoices. His wife appears, telling him, to go in the theatre; he commands her to rest at home; strong dispute; she is boting him; and after that is going away in the theatre. Don Pasquale allone; he receives a letter from love-haver of his wife, inviting her to a rendezvous inside a garden. Don Pasquale is raging! He asked for Malatesta because he is very crank. The doctor appears; they consents to surprise the faithless wife. But the doctor asking plain pouvoir, which is granted him by Don. Now Ernesto and Norina make meeting in garden; singing together from the eternal love and fidelity. The two elder gentlemen are appearing. And Malatesta, in order of his authority is uniting the two young persons, granting Ernest an annual supply. Don Pasquale perceiving the cheat; he pardoned and all is ends hapily.

### Beatrice and Benedict

Hector Berlioz (1803-1869)

From the Shakespeare of the same name, changed. Don Pedro, commander of the sizilian army is received with his solidiers by the greatest enthusiasmes from the people, which is surrounding him joyfully. During, Claudius is greeting his bride, Beatrice and Benedict are singing the great Duett.

Don Pedro announce the marriages between Claudius and Heros, threatening him that is coming his last hour shortly. Benedict restraining; is singing into the palast, Don Pedro unites with Claudios to kill Benedict. Musicians and singers sing the songs of marriage. Don Pedro, Leonata und Claudio has seen him, and they know, that Beatrice is fallen in a deap love to Benedict, but she know she would never say a word about that. The Palas illuminated; Hero and Ursula takes a walk and the first told the last from the love Benedicts to Beatrice. The stage is blank. Beatrice, quite alone, is singing to nobody from her love. Ursula and Hero, the later in her bridedress, but without crone and veil, are entering. Farther ladies and Gentlemen; ladies are adorning Hero with a crowne and veil; leavings the stage singing with the Chor. Beatrice alone is remaining with herself. Benedict enters and makes renewals of their love, the both are the second pair which is going in marriage together and the curtain fell.

### Notes & Errata

**STRADELLA.** The "famous foreplay," once a repertoire staple, is little known today. It is performed by Vessella's Italian Band on RCA Victor Black Label 35276 (78 rpm) which, in 1924, was available in most record stores for \$1.25.

**SEMIRAMIDE.** Charley does *not* describe the action in its correct chronological sequence. He gives the impression that Nino (or Ninus) "stands up from his grabe" before we have been told that Assur is Semiramide's lovehaver.

**LAKME.** (1) It is essential that one speak fluent German as well as fluent English to understand Charley's synopsis. This is a poor translation. (2) "Frederich (*sic*) sticks himself in the bushes . . ." No, he has not entered a thorny berry-patch. Charley mistranslates from the German irregular verb (active or transitive) *verstecken*, "to hide." (3) "All mixed people" should read "people of many races." (4) "He makes her to sing song . . ." This is, of course, the famous "Clock Song from *Lakmé*." (5) "Gift": The confusion here is obvious. This is the German word for "poison."

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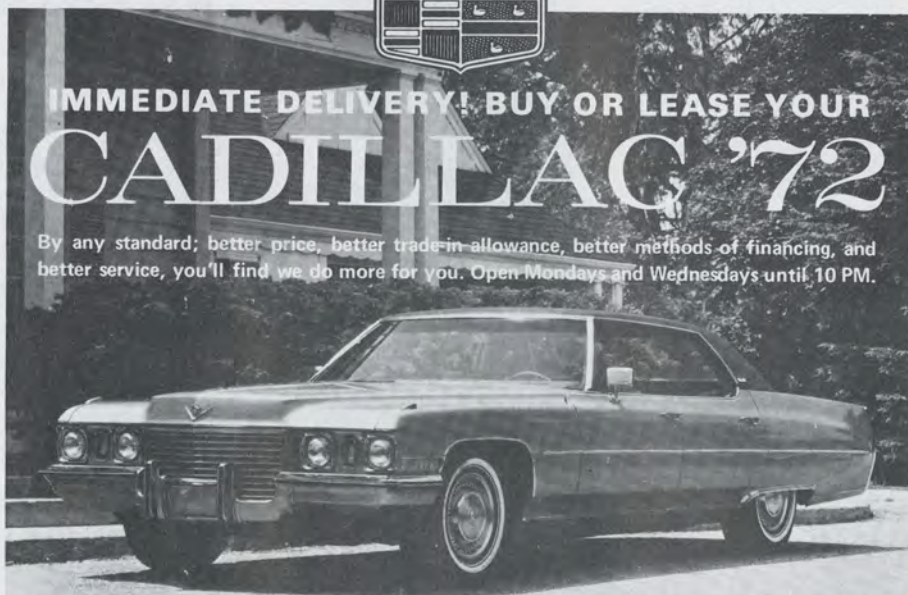
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OBERON. "Charles the Gross" should read "Charles the Great" (Charlemagne).

GU DRUN. (1) There is some confusion here as to whether Charley is referring to *mountain* or *horse* when he says "on the mount." (2) "Castle of Gerlind near the See . . ." Not having access to either libretto or score for this work, it is difficult to ascertain whether the action takes place near "the See" (i.e., the Vatican) or "the sea." The latter explanation would, of course, indicate a typographical error. (3) The third act synopsis is, even for Charley, confusing. Was Gerlind *not* "wonderful dressed" while "begging to enjoy Hartmut?" *Who* is wonderful dressed, Gerlind or Gudrun? A revival of this opera, preferably in an expert English translation, is definitely in order. (4) "is running in the pile of wood" and "stabbing herself" is pleonastic. The common form of upper-class self-immolation during the early Middle Ages was the inducing of infection in the soles of the feet through the acquisition, normally by means of a shoeless run through a woodshed, of large splinters.

THE PURITANS. "The Ambition of Richard" should read "the ambition of Richard" or "Richard's ambition"; in either case a *lower* case "a" is called for. The Ambition (*upper* case), a title roughly comparable to the modern "pretender to the thrown," of Richard (or *Richardstown*) during the Cromwellian era, when the action of this opera takes place, was named Ralph.

MEPHISTOPHELES. "Faust and Wagner are appearing . . ." Wagner, Richard (1813-1883). German composer.

THE CLOCK OF THE EREMIT. (1) Do not blame the confusion regarding the lost monkeys entirely on Charley. In the opera we are not told whether the monkeys were ever found. (2) "All are going away joyfully" — presumably to look for the monkeys.

DON PASQUALE. (1) Second paragraph: It was the custom in early 19th century Italy for middle-aged bachelors to ask for notaries immediately after being ravished. (2) Third act: There is some disagreement among scholars as to the meaning of "He asked for Malatesta because he is very crank . . ." Does Charley mean "cranky" or *krank*, the German word for "sick"?

BEATRICE AND BENEDICT. (1) The first sentence is unintelligible. (2) "and the curtains fell" — Charley's words should not be taken literally. He, having written his synopses in an age when all theatres had proscenium arches and, therefore, curtains, naturally expected the curtain(s) to fall at the conclusion of an opera. In some of today's theatres there are no curtains; thus, at the end of an opera, the opera simply *ends*, the cast taking its "curtain calls" anyway, whether or not the audience is applauding.

— Ed.

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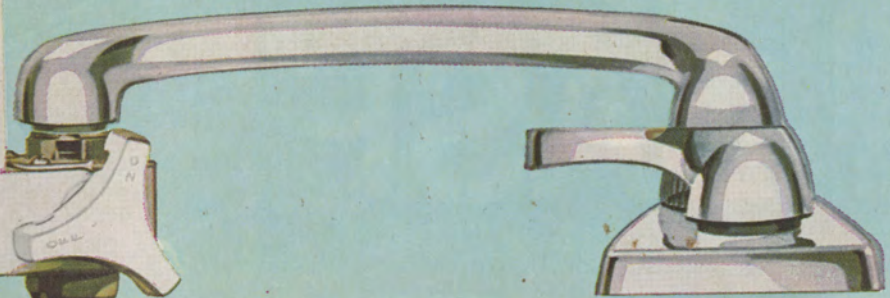
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