

Manon

1971

Sunday, September 19, 1971 8:00 PM

Saturday, September 25, 1971 8:00 PM

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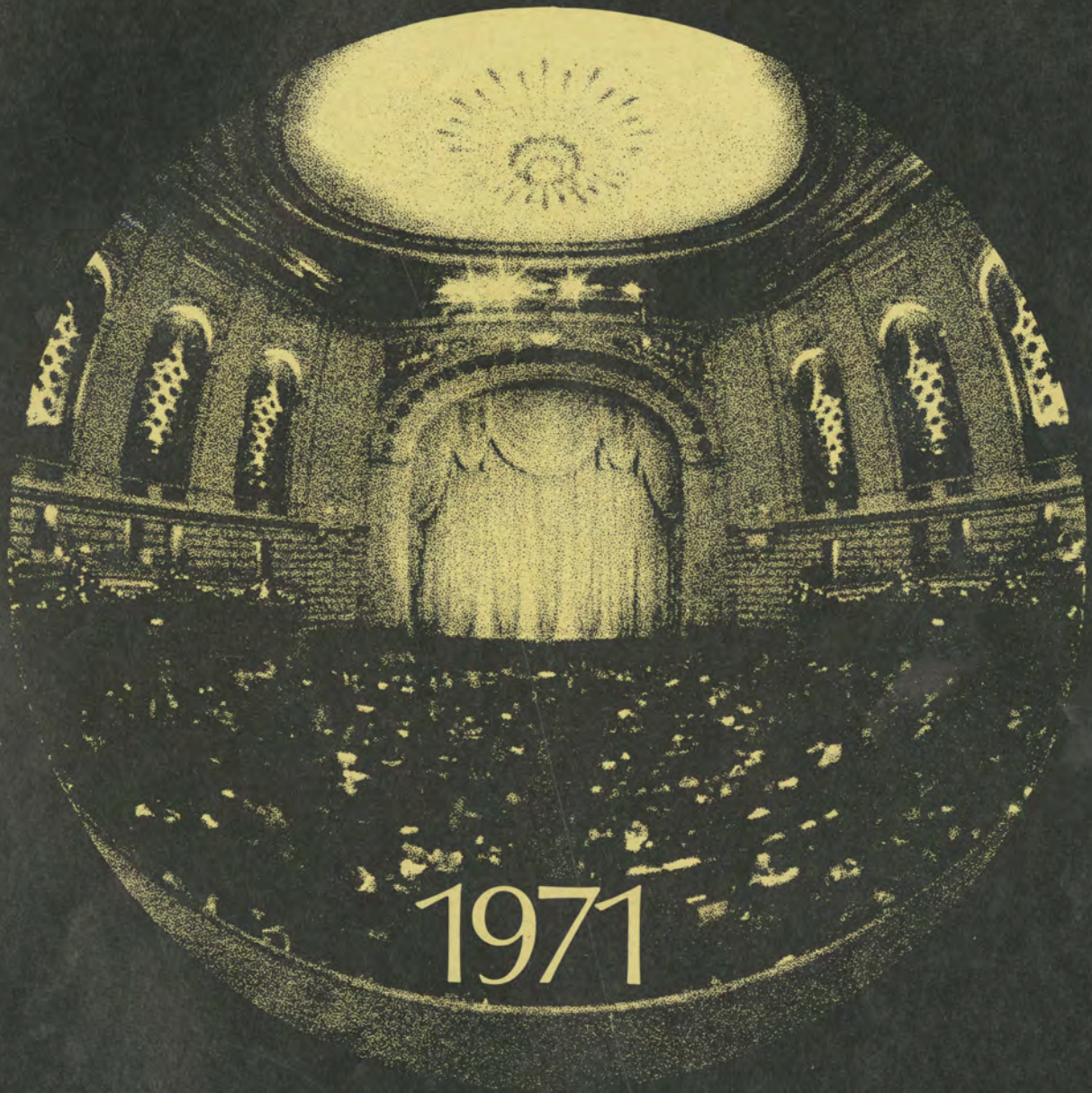
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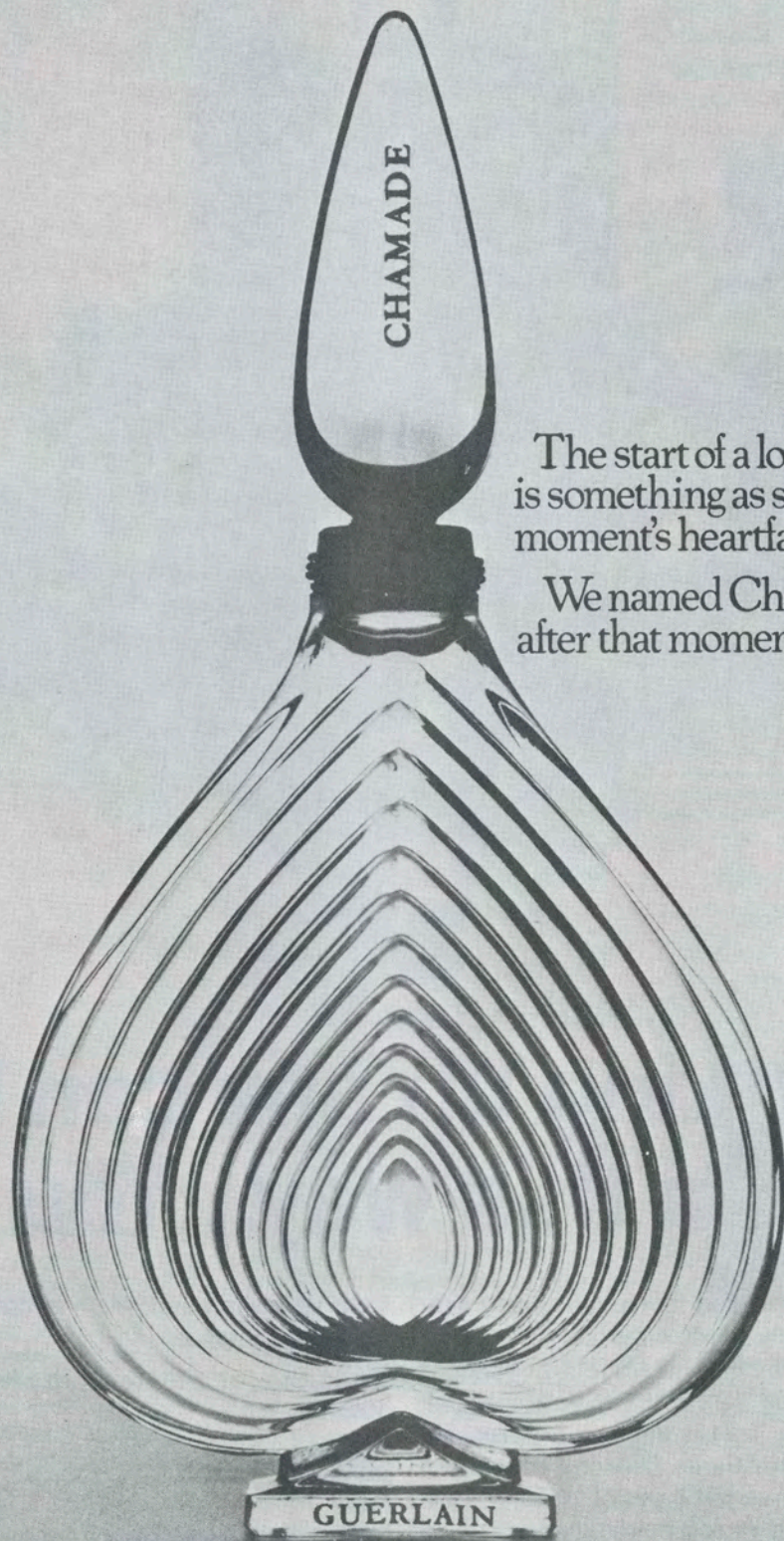


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SAN FRANCISCO'S MUSIC & THEATRE MONTHLY
SEPTEMBER 1971 / VOL. 5 NO. 9

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The Femme Fatale

by STEPHANIE VON BUCHAU



*Das Ewig-Weibliche
Zieht uns hinan.*

What do Goethe's famous last words to the tragedy of *Faust* mean? They have been variously translated ("The eternal feminine leads us onward" is about as unambiguous as you can get), and everyone has his own interpretation of their significance. Are these words in praise of woman an obeisance to the Virgin? Probably not, as *Faust*, despite the holy redemptions of Gretchen and the protagonist, is definitely not a tract for Mother Church. Do they apply then to the spell of Gretchen and Helena,

the one divinely mortal and the other mortally divine? Are we even sure that they are words of praise?

The *Ewig-Weibliche*, whatever she meant to Goethe, has meant the beauty, power and infinite variety of womanliness to philosophers, poets and musicians ever since the second part of the play was published posthumously after Goethe's death in 1832. She has been celebrated in song, poem, symphony (Mahler set the closing scene of *Faust* in a blaze of exultant glory in his "Symphony of a Thousand") and in opera.

Especially opera. Setting aside direct glosses on Goethe: Gounod's sticky-

bun *Faust* which the Germans refer to scornfully as *Margarethe*; Berlioz' less than dramatic cantata; Boito's brave, futile try; isn't practically every opera you can think of (except maybe Janáček's *House of the Dead*) concerned with the eternal feminine? Or to put it in less romantic, more 20th century terms: the femme fatale?

If you think jumping from Goethe's immortal *Weibliche* to the barques of frailty which adorn opera is presumptuous, consider that Gretchen is "responsible" for three deaths (her mother, her child and Valentine), Isolde for three (four, if we count Morold), Lulu for four (five, if we believe her remark that she poisoned Alwa's mother). Any confusion lies in the word responsible. For the femme fatale, the dangerous woman, is a product of the male mind: her fascination and her power are a reflection of man's desire.

West Coast audiences can test the strength of this contention when the San Francisco Opera presents two of opera's most fatal ladies, Manon and Lulu, at opposite ends of the current season. How we feel about the deeds of these charmers is largely conditioned by how their creators felt about them and how our present century regards morality and woman.

Gretchen, for instance, is generally regarded as a tragic figure, a thing broken and used by *Faust* with the help of Mephistopheles. But if there is Will in the world, and Goethe nowhere suggests there isn't, Gretchen destroys herself. She doesn't have to submit to *Faust*; no one makes her kill her mother and child; she needn't go mad. But she does because she is human and we nod and are tolerant of weakness, especially sexual weakness. Look how we glorify Isolde as she strides through her private world of passion, mouthing a lot of philosophical mumbo-jumbo about the Day and the Night, and destroying everything she touches. (Yes, I'm glad she is transfigured at the end, too; we are all as incurably romantic as Wagner was.)

And how we love Manon — the greedy little whore. Clothed in Massenet's sweet melody, deprived by librettist Meilhac of her more depraved lunges for money and pleasure, Manon helps us pull a discreet veil over her rapaciousness when she says ruefully during her death scene, after seeing the first star: "Ah, the lovely diamond. You see, I am still a coquette." Meilhac's invention (nothing so precious





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appears in Abbé Prévost's hard-headed novel) is nothing more than man's sop to his conscience. It is man, not God, who created woman in his own image, who despises her when she attempts to assert herself and who forgives her weaknesses as long as he can turn them to his own advantage. Massenet got rich on *Manon*.

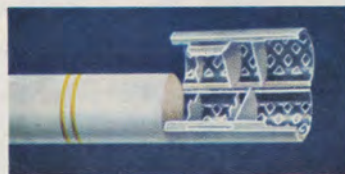
Nowhere is this paradox of man's behavior toward woman (and when I say "man" I am not writing a feminist tract, because both male and female members of society share the prevalent moral views) more in evidence than in Alban Berg's *Lulu*. *Lulu*, looked at superficially, is a repellant figure, a woman whose fascination destroys one man after another, leading them from degradation to death.

But while a great deal of art created before the 20th century can be looked at superficially and at least partially understood, most art created since is so complex, so new to us (because art is always in advance of morality), that it must be examined in detail before it gives up its elusive meanings. It is worth examining *Lulu* this way if only to erase the misconceptions which the play, opera and character have engendered since Wedekind wrote *Erdgeist* (*Earth Spirit*, the first of the two *Lulu* plays which Berg condensed to form his three-act opera; *Büchse der Pandora*, or *Pandora's Box*, is the other).

Look at Wedekind and Berg's animal symbolism. The prologue presents the characters as animals in a circus or zoo, with *Lulu* as the serpent. How fitting, we think immediately, that the cold-blooded snake should be *Lulu's* symbol. But it is nothing so obvious as "cold blood equals cold heart." The cold-blooded animal is so-called because his body temperature adapts to his surroundings rather than remaining constant. This is exactly what *Lulu* does. Dr. Schön makes her his mistress (at what age?), forces her to become a dancer and she adapts. Obediently she marries Dr. Goll and the Painter. Though commentators have remarked on *Lulu's* degradation at the end of the opera, a common prostitute in London murdered by Jack the Ripper, she adapts to that life also. It is Countess Geschwitz, not *Lulu*, who cries "Verfluchtes Leben!" (Accursed life).

Goethe said of *Faust*, when pressed to illuminate the central idea of the work: "From heaven through the world to hell." Both *Manon* and *Lulu*

(continued on p.51)



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 Gwen Jones*
 Sena Jurinac
 Teresa Kubiak**
 Evelyn Lear

Theo Adam*
 Lorenzo Alvary
 James Atherton*
 Gabriel Bacquier*
 Ara Berberian
 Philip Booth*
 Aldo Bottion*
 Bruce Brewer*
 Stuart Burrows
 Steve Covington*
 Geraint Evans
 Ezio Flagello
 William Fleck*
 Nicolai Gedda
 Josef Hopferwieser**
 Orva Hoskinson
 Mark Howard*
 Manfred Jungwirth**

Carolyn Lewis
 Margarita Lilova
 Christa Ludwig*
 Shigemi Matsumoto
 Ljiljana Molnar-Talajic
 Donna Petersen
 Leontyne Price
 Arlene Saunders
 Anja Silja
 Beverly Sills
 Joan Sutherland
 Huguette Tourangeau*
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James King
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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.

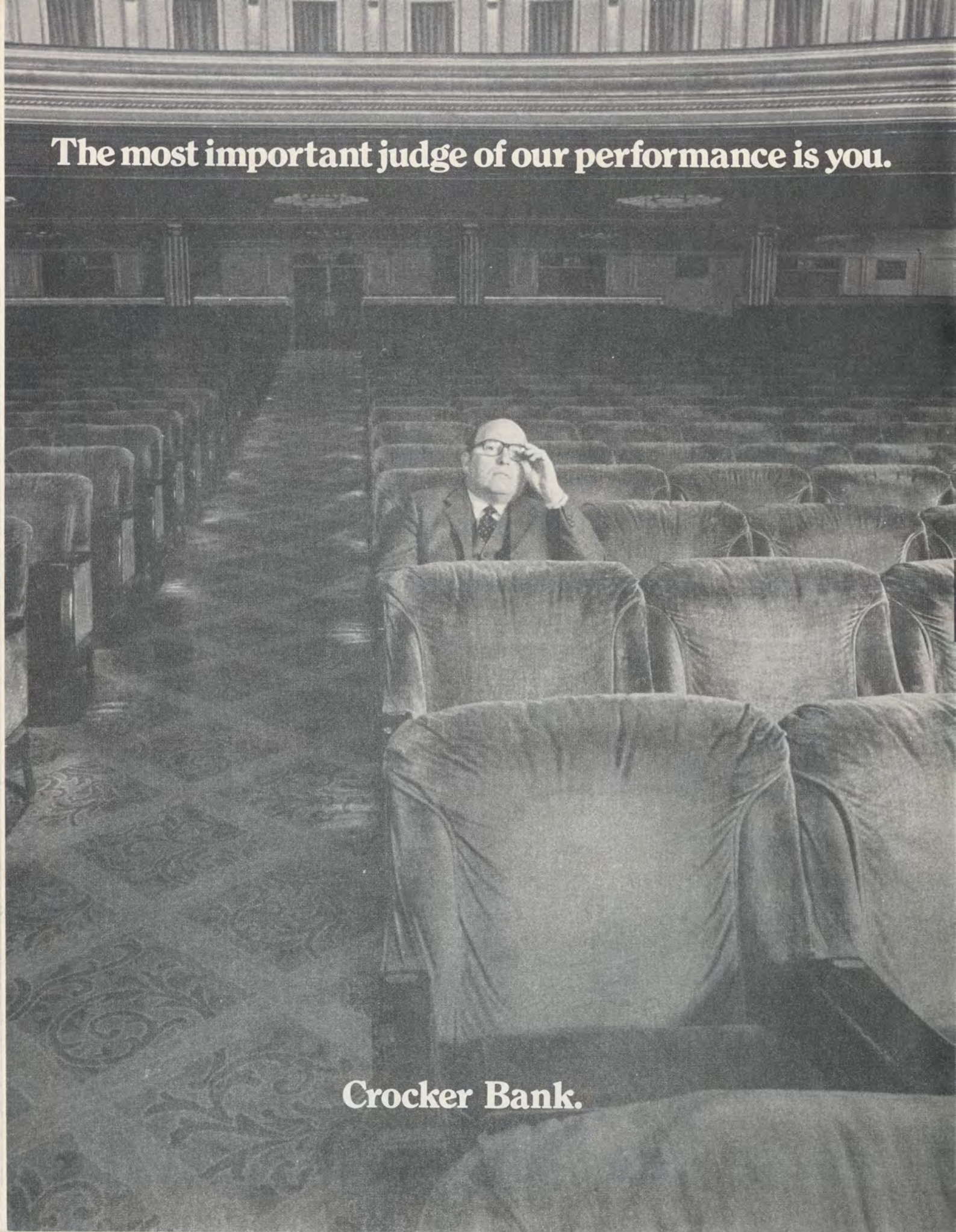
Mr. Skinner was appointed manager of the San Francisco Opera in 1951 and became my close associate in administering the Company when I took over from Maestro Merola in 1953. From the very beginning our relationship was a most rewarding one, at both the personal and professional levels.

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.

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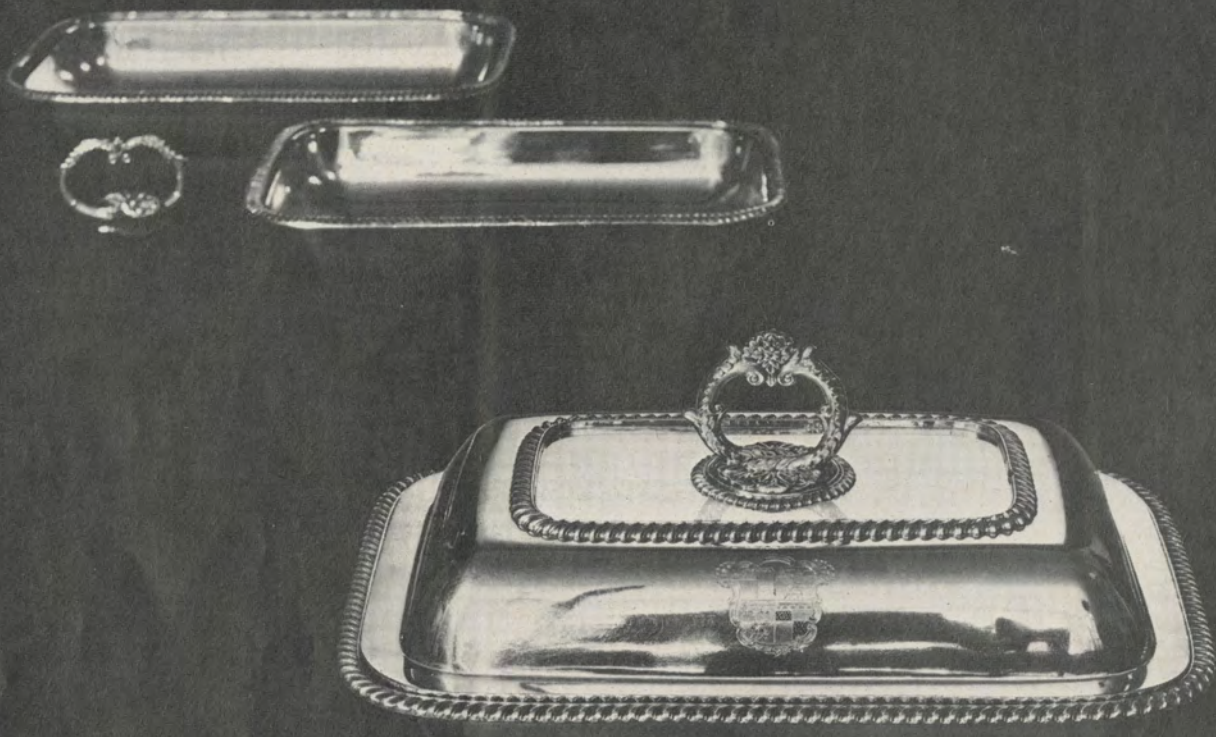
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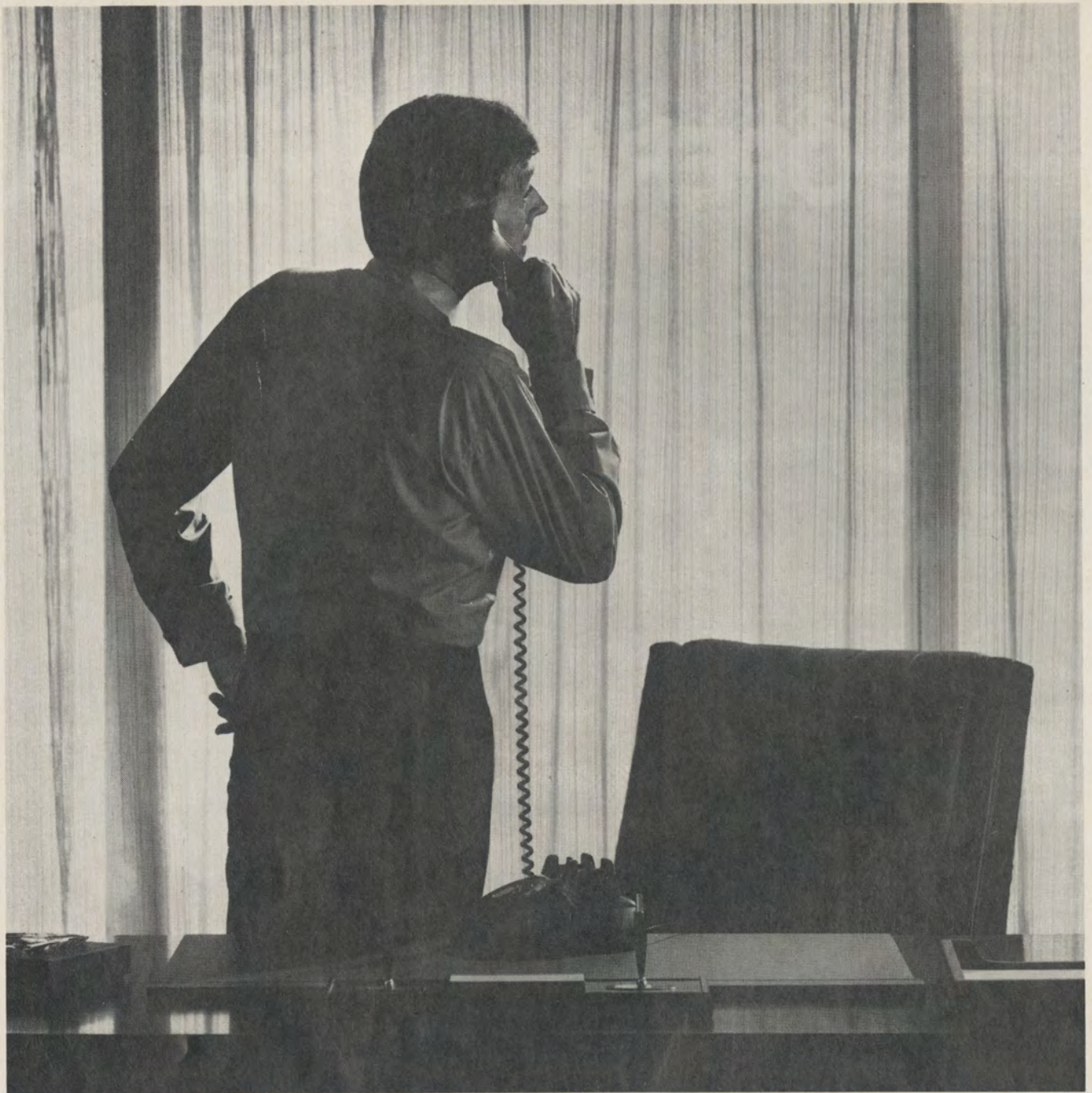


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
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REPERTOIRE 1971 SEASON

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 Burrows 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, except Burrows for Gedda

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, except Burrows for Gedda

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 Burrows 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, Jones/King, Wolansky, Mundt, Pinedo, Eitze, Lawrence

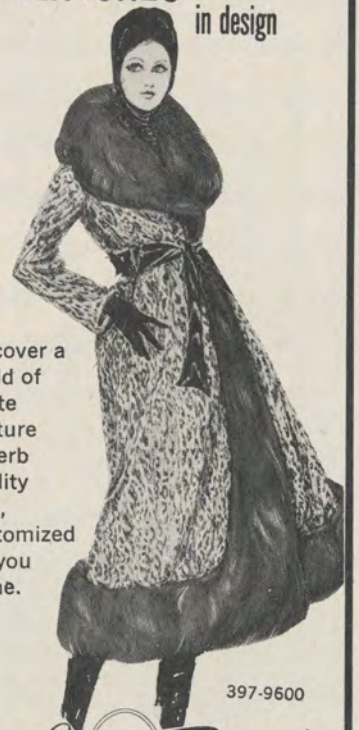
Conductor: Cillario

Production: P. Hager

Designers: Skalicki, West

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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, Wixell
Mundt, Booth, Howard, 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, Eitze, Lawrence
Conductor: Cillario
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/Bottion, Bacquier,
Manton, Fleck, Covington, Pinedo
Conductor: Sanzogno
Stage director: Faggioni
Designers: Bregni, Larkey

CARMINA BURANA (ORFF)
Matsumoto, Bybee, Lewis, Jones/Wixell,
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, Eitze,
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

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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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SAN FRANCISCO OPERA

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 produced 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. We are deeply grateful to them and to 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.
President, San Francisco Opera Association

SUNDAY AFTERNOON, SEPTEMBER 19, 1971, AT 2:00
SATURDAY EVENING, SEPTEMBER 25, 1971, AT 8:00
WEDNESDAY EVENING, SEPTEMBER 29, 1971, AT 8:00
SUNDAY AFTERNOON, OCTOBER 3, 1971, AT 2:00
FRIDAY EVENING, OCTOBER 8, 1971, AT 8:00

MANON

(IN FRENCH)

Conductor
JEAN PERISSON

Production
TITO CAPOBIANCO

Assisted by
ELENA DENDA

Set designer
DAVID MITCHELL

Costume designer
HAL GEORGE

Lighting designer
JOAN LARKEY

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FRANCESCO PRESTIA

Choreographer
LEW CHRISTENSEN

Opera in three acts by
JULES MASSENET

Text by
HENRI MEILHAC and PHILIPPE GILLE

Based on the novel by
ABBE PREVOST

<i>Guillot de Morfontaine</i>	RAGNAR ULFUNG
<i>De Brétigny</i>	MARK HOWARD
<i>Poussette</i>	CAROLYN LEWIS
<i>Javotte</i>	GWEN JONES
<i>Rosette</i>	SANDRA BUSH
<i>Innkeeper</i>	WILLIAM FLECK
<i>Lescaut, Manon's cousin</i>	ALLAN MONK
<i>First Guard</i>	JOE PINEDO
<i>Second Guard</i>	DANIEL SULLIVAN
<i>Manon Lescaut</i>	BEVERLY SILLS
<i>Chevalier des Grioux</i>	NICOLAI GEDDA
<i>Maid</i>	LOUISE CORSALE
<i>Count des Grioux, Chevalier's father</i>	ARA BERBERIAN
<i>Attendant at St. Sulpice</i>	WILLIAM TREDWAY
<i>Sergeant</i>	JOHN MILLER
<i>Corps de ballet</i>	
<i>Citizens, travelers, nobles, soldiers, prisoners</i>	

THE ACTION TAKES PLACE IN 1721

ACT I — Scene 1 — Courtyard of an inn at Amiens
Scene 2 — Apartment of des Grioux and Manon in Paris

ACT II — Scene 1 — Cours la Reine, Paris
Scene 2 — Seminary of Saint Sulpice

ACT III — Scene 1 — Gambling salon, Hotel Transylvanie
Scene 2 — The road to Le Havre

This new production of "Manon" is made possible through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson.

First performance
Paris, Opéra-Comique
January 19, 1884

*First San Francisco Opera
performance*
September 29, 1924

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ACT I—Scene 1—In Amiens, the crowd awaits the arrival of a coach. Lescaut is to meet his cousin Manon, who is about to enter a convent. She arrives, still excited about all the new things she saw on her journey ("Je suis encore tout étourdie"). Guillot notices her and tries to persuade her to escape with him, in his coach. He leaves. Manon is flattered, and she feels sorry about having to abandon the pleasures of life. She is interrupted by the Chevalier des Grieux, and they are immediately attracted to each other. They decide to go away together in a coach ordered by Guillot ("Nous vivrons à Paris, tous les deux").

Scene 2—Manon is with des Grieux in their Paris apartment. He writes a letter to his father, announcing his intention of marrying Manon. As he is about to leave, Lescaut and de Brétigny burst in. While Lescaut demands that des Grieux marry Manon, de Brétigny tries to persuade Manon to come away with him, adding that des Grieux's father will have his son taken away that same day. After they leave, Manon decides to forget des Grieux and enjoy luxury with de Brétigny. She thinks sadly about her life with des Grieux ("Adieu, notre petite table"). Having mailed his letter, des Grieux returns and finds Manon in tears. He consoles her, telling her about the future they will have together (Dream: "En fermant les yeux"). Their dinner is interrupted by a knock on the door. Too late, Manon tries to stop him from answering, and he is taken away by his father's men.

ACT II—Scene 1—Manon, now de Brétigny's mistress, is at a Paris holiday celebration, singing about youth and pleasures of life (Introduction: "Je marche sur tous les chemins" . . . Fabliau: "Oui, dans les bois"* . . . Gavotte: "Obéissons quand leur voix appelle"). Des Grieux's father joins the crowd and Manon hears that his son is about to become a priest. She refuses Guillot's advances and asks Lescaut to take her to the Seminary of Saint Sulpice to see the Chevalier.

Scene 2—At St. Sulpice, Count des Grieux, worried about his son, wonders if it would not be better for him to marry and settle down to a family life ("Epoque quelque brave fille"). Des Grieux, left alone in prayer, finds that he still thinks about Manon ("Ah! fuyez, douce image"). When she comes in, he wavers ("N'est-ce plus ma main"), then decides to return to her.

ACT III—Scene 1—In a Paris hotel, Manon asks des Grieux to gamble. He plays so successfully that he is accused of cheating. The loser, Guillot, brings Count des Grieux and the police, who arrest both des Grieux and Manon. The Chevalier asks his father to save Manon, but only obtains pardon for himself.

Scene 2—Manon is on the road to Le Havre, from where she is to be deported to Louisiana. Lescaut and des Grieux bribe the sergeant in order to speak to her, intending to take her away with them. However, Manon is tired and ill. Dreaming about their former happiness, she dies.

*This part of the scene, known as the *Fabliau*, is being included at the San Francisco Opera for the first time.

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

MANON on records:

Sills, Gedda, Souzay, Bacquier—New Philharmonia Orch./Rudel; ABC 20007

De los Angeles, Legay, Dens—Opéra-Comique Orch./Monteux; Seraphim 6057 (mono only)

Moffo, Di Stefano, Kerns—RCA Italiana Orch./Leibowitz; RCA Victor 7028 (highlights only)



Christa Ludwig

Wagner: DIE WALKÜRE
Birgit Nilsson, Régine Crespin,
James King, Hans Hotter, Gott-
lob Frick—Georg Solti
OSA-1509

Wagner:
GÖTTERDÄMMERUNG
Birgit Nilsson, Claire Watson,
Wolfgang Windgassen, Diet-
rich-Fischer Dieskau, Gottlob
Frick—Georg Solti
OSA-1604

Bartók: BLUEBEARD'S CASTLE
Walter Berry—The London
Symphony Orchestra—Istvan
Kertesz
OSA-1158

Mozart: COSI FAN TUTTE
Lisa Della Casa, Emmy Loose,
Anton Dermota, Erich Kunz,
Paul Schoeffler—Karl Böhm
Richmond SRS-63508

In Preparation:
Wagner: TANNHÄUSER
Rene Kollo, Helga Dernesch,
Victor Braun, Hans Sotin, Man-
fred Jungwirth—Georg Solti
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Massenet's *Manon* by Karen Monson

There is "the Massenet that slumbers at the heart of every Frenchman," says Jean Christophe in Romain Rolland's novel.

One needn't be French to react to Massenet's gentle musical plucking at the heart strings. But one can easily see how any Frenchman would respond immediately to the image of Jules-Emile-Frédéric Massenet.

With Lully, he shares the top of the list of the richest and most successful composers in French history. He traveled in only the best literary and musical circles. The ladies loved him—and he reciprocated. He was good looking, dashing, revered, sought-after. When he held his daily two-hour court in his private salon in the building of his publisher, the room was filled with people who panted in anticipation of the master's words of praise.

And they were always words of praise. Never did Massenet toss anything but flowery tributes to the ears of those who were, or would become, his public. The people went away happy, convinced of their own importance—and, of course, of Massenet's.

The 21st child of an inventor, Massenet seems to have held the reins on a personality quite different from the one that took him into posh Parisian society. He must have been quite a talented actor, for there is no doubt that he got away with this suave, debonair game-playing. But beneath the facade of sweet charm, as it were, there lurked a very nervous, semi-compulsive composer, whose actions indicate beyond a doubt that he was ultra-insecure.

An unnamed acquaintance, identified by Massenet's biographer only as "a prominent male singer," called the composer an *arriviste*—"a man who has always worked for success successfully: a man with great talent, but not a genius; a man who thoroughly knows his business, but who has no

great ideals. He was brought up by the Jesuits, a *séminariste*, and has remained true to his upbringing, having thoroughly imbibed their principles. He would call a singer, man or woman, the most insulting names to a third person, then, if a phrase pleased him, change his tone completely to the artist—or even change with no specially good reason."

Massenet's feud with Camille Saint-Saëns was one of the most colorful of the era. Saint Saëns won in the long run—he got to throw a few barbs into Massenet's obituary. But it was our man who kept his public cool. When he defeated Saint-Saëns in the election for the coveted seat at the Institut, Massenet wired: "My dear colleague, the Institut has just committed a grave injustice." Saint-Saëns replied at once: "I entirely agree with you."

When the *Echo de Paris* commissioned a serialized set of reminiscences from Saint-Saëns on the occasion of his 75th birthday, Massenet demanded equal space, and got it. Saint-Saëns sent off rather scratchy, straight-to-the-point copy. Massenet worked out his episodes with utmost care, and saw to it that those readers who didn't happen to be musically inclined would be held to his pages waiting for the next carefully dealt-out bit of gossip.

Massenet could tolerate no criticism or failure. He decided he needed to win the Prix de Rome, and did. He felt he had to have the seat at the Institut, and he got it. Any loss was a crushing blow to his fragile ego, and his writings are full of rationalizations and omissions. He kept constant tabs on sales and box-office receipts, and read them as the only accurate barometer of his personal success.

One anecdote makes one wonder how opportunistic the composer really was. His music, particularly the early works, indicates a genuinely strong religious sentiment, if not a deep conviction. But when he was congratulated on the "heavenly" quality of one of his early oratorios, Massenet allegedly replied, "Oh, I don't believe in all that religious stuff . . . But the public likes it—and we must always agree with the public."

Very little of Massenet's music has remained in the repertory, and that which we still hear is certainly of sufficient appeal to allow the listener to forgive the various discrepancies between the emotions expressed on the stage and the composer's personality. The very least that can be said for Massenet is that he was an outstand-

ing tactical strategist, and an excellent craftsman.

The 1731 novel *Histoire du Chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost was one of the most popular bits of French literature even up to Massenet's time. It was allegedly a favorite of the courtesan Alphonsine Plessis, who was immortalized first by Dumas *fils* in *La Dame aux Camélias*, then by Verdi in *La Traviata*. Some speculate that the Prévost book provided inspiration for the Dumas play.

Massenet was not the first, nor the last, to be drawn to set the Manon story to music. The Irish composer Balfe began the lineage, Halévy made a ballet on the theme, Auber presented his *Manon Lescaut* in 1856 and Puccini followed suit in 1893.

In *Manon* and the later *Werther*, Massenet found his best medium. As George Bernard Shaw wrote, "When he gets away from the artificial and rhetorical into the regions of candid sentiment and childlike sincerities of love and grief, he is charming." Massenet was one of those who believed that frail women are more sinned against than sinners, and from the opera one must be convinced that the composer felt genuine sympathy for his heroine—he even manages to have us believe that she is just as sincere in her love for des Grieux as he is in his devotion to her.

D'Indy observed in Massenet's music "l'erotisme discret et quasi-religieux," and nowhere is this so apparent as in *Manon*. The composer found himself a story that could be turned into a Romeo and Juliet-type love, never falling into questionable taste, always sighing with a sweetly religious undercurrent. If we are to believe that Massenet was purposely looking for success, then in *Manon* he had the 19th-century equivalent of a Broadway show with nuns, kids and dogs.

The composer's own recounting in his rhapsodic *Recollections* of the conception and birth of *Manon* is hopelessly garbled as to dates and details, yet one can glean a few bits beyond the conclusion that the task was (at least in retrospect) a pleasant one. *Hérodiade* was due for its premiere in December of 1881, and Massenet was looking for another subject. In the late summer or early fall of that year, the director of the Opéra-Comique offered the composer an opera *Phoebe*, on a libretto by Henri Meilhac. "I clashed with the work which I had to do," writes the composer,

(continued)

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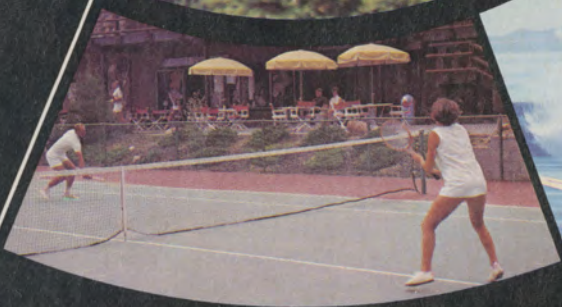
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who headed to Meilhac's rooms to tell him that *Phoebe* wasn't going to see the lights of the stage through his pen. On the writer's shelves, Massenet allegedly glimpsed *Manon Lescaut*—and, he would have one believe, the agreement between composer and librettist was not only immediate, but verging on the ecstatic. The next day, *Manon* (not *Manon Lescaut*) was in progress.

"The idea of writing this work had haunted me for a long time," says Massenet. "Now the dream was realized."

Working with Meilhac and his collaborator Philippe Gille (to whom Massenet gives very little time and no specific credit), the composer added the Seminary scene and the Transylvania gambling scene to the original, and took out Prévost's clear indications that Manon had been repeatedly arrested for stealing and cheating.

By the spring of 1853, *Manon* was completed, and Massenet was searching for a woman to fill the title role in which he put so much import. Typically smoothing over the difficulty, he writes, "Many had talent, it is true, and even great fame, but I did not feel that a single artist answered for the part as I wanted it, and could play the perfidious darling Manon with all the heart I had put into her."

It is not clear whether the part was already assigned to Mme. Vaillant Couturier when Massenet went to Les Nouveautés to obtain permission from the director to cast her in his new opera. But Mme. Couturier didn't end up with the honor of introducing the role. While involved in verbal negotiations with the director, Massenet "noticed that the excellent Marquis de la Valette was much occupied with a pretty gray hat covered with roses passing back and forth in the foyer." The hat, it turned out, was none other than Marie Heilbronn, who had made her debut in Massenet's first produced operatic work.

"Do you still sing?" Massenet re-creates the conversation.

"No, I am rich, but nevertheless—Shall I tell you?—I miss the stage. It haunts me. Oh, if I could only find a good part!"

"I have one in *Manon*."

"*Manon Lescaut*?"

"No, *Manon*. That is all."

Later that night, having gone through the whole score, Heilbronn gushed the magic words: "It is my life—that is my life." This was all

Massenet needed. The soprano sang the title role more than eighty times, until her death the following year.

One of the reasons for the immediate and enduring success of *Manon* is certainly the natural ease of Massenet's melodies and scoring—the tunes unfold gracefully, colorfully, atmospherically, without any hint of strain. Another reason is the story—a tender love-at-first-sight which, one would like to believe, never dies (though the flame may flicker). A strong third reason for the longevity is the particularly well-wrought French background that provided a world for the lovers to love in.

It may strike today's listener as somewhat strange that at the time Massenet was an ardent Wagnerite, considered to be his country's closest link with the innovative German master. Earlier accused of being "la fille de Gounod" by a French critic (whose choice of gender goes unexplained), at this point in his life Massenet was dubbed "Mlle. Wagner."

In an interview with *Le Figaro* (Massenet was, of course, always available to the press), he stated of Wagner, "This influence on me was at first perhaps a little more than was reasonable, and my liking for the composer of the tetralogy verged at that time on fanaticism." Though the fanaticism had apparently worn off by the 1880s, Massenet continued, "So overwhelming is the power of Wagner that after hearing one of his works one vows never to compose another thing. Afterwards, one forgets a little and begins again."

There are several ways to account for this reverence. First, Massenet was never one to miss the boat when something stylish came along. His admiration for Wagner may have been primarily part of his desire to be artistically fashionable. It is difficult to find much in-depth Wagnerian influence in Massenet's music. He obviously picked up the already seasoned techniques of identifying particular themes with individual characters, but the ways in which he uses the leitmotifs, his sense of melodic line, his basic harmonic structure, and his general attitude towards opera are light-years away from those of Wagner. Massenet may have found a happy compromise in emphasizing the idea of character-related melodies and still giving the French public just the kind of old-fashioned melodrama it really (or apparently) wanted. Or, still a possibility, he may have tried genuinely to integrate Wagner's styles with his own, only to find out that his

craft was incompatible with, or not capable of assimilating, the German composer's more heady manners.

It is hard to believe that a composer who sat down with a pencil sketch and rapidly worked out a final orchestra score in the first try, a composer whose skills rested more in colorful evocation than in grand creation, could hope to go far with Wagner's techniques. Massenet went just far enough to have been able to nail down the structure of *Manon* to the *Figaro* interviewer in terms that must necessarily suggest at least superficial understanding of Wagner's musical methods:

"The whole opera turns around and grows out of fifteen motives, in which so to speak, my characters are incarnated. For each character there is one motive: Manon alone, whose type is a mixture of melancholy and gaiety, has two to indicate this alternative. These motives pervade the opera from beginning to end, now dimly and again brightly, like the light on a scene, in accordance with the situations. Thus all the characters preserve their personality distinctly. From a general point of view, I have done the same thing for the different scenes; each one of them has the exact color of the situation, true to its epoch. As for the note of life, passion, actuality, it is Manon and des Grieux who give it. And this intentional contrast between local sentiment and human feeling is one of the effects on which I think I have a right to count particularly."

It is interesting to note as a postscript that Massenet, a decade later, wrote a one-act sequel to *Manon*, *Le Portrait de Manon*, in which he returned, albeit peripherally, to the character who meant so much to him, and who brought him his first major international success. Like most sequels, this one has been long forgotten. But the second installment of the saga emerges from des Grieux's longing for his lost love. His nephew wants to marry the ward of his friend Tiberge, but des Grieux opposes the union, remembering the bad luck he had with a woman of lower social status than his own. The boy and his mentor dress Aurore (who is Manon's second cousin, Lescaut's daughter) just as Manon appeared in the portrait des Grieux keeps of her. Seeing the remarkable resemblance between the two women, des Grieux consents to the marriage.

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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Miyako Hotel, Post and Laguna Streets
Imperial Room—11 a.m.

September 9
MANON
Speaker: Stephanie von Buchau

Curran Theater—11 a.m.

September 28
DIE MEISTERSINGER
Speaker: Speight Jenkins

October 7
EUGENE ONEGIN
Speaker: Robert Commanday

November 5
LULU
Speaker: John Rockwell

November 12
MARIA STUARDA
Speaker: Michael Barclay

Presented by Opera ACTION
South Peninsula Chapter, Palo Alto
Castilleja School Lounge
Bryan and Kellogg Streets

September 16—8:00 p.m.
MANON
Speaker: Marie Gibson

Oak Creek Club
Palo Alto, 10 a.m.

September 30
DIE MEISTERSINGER
Speaker: Speight Jenkins

October 7
A MIDSUMMER NIGHT'S DREAM
Speaker: Sandor Salgo

October 21
EUGENE ONEGIN
Speaker: Royal Stanton

November 11
CARMINA BURANA
IL TABARRO
Speaker: John Rockwell

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

September 16
DER ROSENKAVALIER
Speaker: Stephanie von Buchau

September 30
DIE MEISTERSINGER
Speaker: Speight Jenkins

October 14
IL TROVATORE
Speaker: Harold Rosenthal

October 28
MARIA STUARDA
Speaker: Karen Monson

Sausalito Women's Club
Sausalito, 2:00 p.m.

October 21
UN BALLO IN MASCHERA
Speaker: Stephanie von Buchau

Presented by the Jewish Community Center
3200 California Street
San Francisco, 8:15 p.m.

September 27
EUGENE ONEGIN
Speaker: Michael Barclay

October 25
LULU
Speaker: Heuwell Tircuit

Presented by the San Jose Opera Guild
American Savings and Loan Bldg.
Americana Room
1285 Lincoln Avenue
San Jose, 10:00 a.m.

September 24
MANON
Speaker: Marie Gibson

October 1
DIE MEISTERSINGER
Speaker: Speight Jenkins

October 8
EUGENE ONEGIN
Speaker: John Rockwell

October 29
LULU
Speaker: John Rockwell

November 12
CARMINA BURANA
IL TABARRO
Speaker: John Rockwell

November 19
MARIA STUARDA
Speaker: Marie Gibson

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WHO'S WHO



THEO ADAM is making his San Francisco Opera debut as Hans Sachs in the new production of *Die Meistersinger von Nürnberg*. He sang the role for the first time in Berlin in 1968 in a performance that was hailed as "the birth of one of the greatest interpreters of that character of all time". Adam visited America in 1938 as a boy soprano, on tour with the Dresden Kreuzchor. When he returned, thirty-one years later, he had the high honorary title of Kammersänger and was widely known as one of the finest singers of our age. Among his ninety roles are: Gurnemanz and Amfortas in *Parsifal*, the title roles in *Der fliegende Holländer*, *Wozzeck* and *Don Giovanni*, Baron Ochs in *Der Rosenkavalier*, the title role in *Boris Godunov* and a number of Verdi leading parts. He frequently performs at European music festivals, and is a regular star at Bayreuth. Adam's records are numerous and include the just released complete *Die Meistersinger* conducted by Herbert von Karajan.



JAMES ATHERTON began his professional career with the Baltimore Opera Company. He has over thirty roles in his repertoire, ranging from Count Almaviva in *The Barber of Seville* to Toby, the mute, in *The Medium*. At present, Atherton is directing his career towards character tenor roles. This fall, he will be heard in *Madama Butterfly*, *Die Meistersinger* and *Der Rosenkavalier*.



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, 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*.



STUART BURROWS needs no introduction to San Francisco audiences, who claim him as one of their favorites. He started his career modestly, as a baritone, in his native Wales. After winning a number of prizes, he began singing leading tenor roles with the Welsh Opera and in less than five years established himself at 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.



SANDRA BUSH, a young addition to the San Francisco Opera's roster, is a member of Western Opera Theater, the touring and educational subsidiary of the Company. Most of her musical education was received at the Eastman School of Music at Rochester. Currently a member of the Washington, D.C. Civic Opera Association, her roles there have included Mistress Page in *The Merry Wives of Windsor*, Annina in *La Traviata* and Hansel in *Hansel and Gretel*.



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*, *Meistofele*, *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

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HELEN DONATH, a charming newcomer to the San Francisco Opera, is known to opera lovers as Sophie in Georg Solti's recording of *Der Rosenkavalier*, which is also her debut role this fall. In addition, she sings Oscar in *Un Ballo in Maschera*. Born in Texas, Miss Donath started her career in Europe in 1961 with the Cologne Opera. Her first roles there were Liù in *Turandot*, Juliet in *Romeo and Julia* by Blacher, Micaela in *Carmen* and Brangäne in *Le Vin Herbé* by Martin. In 1963, she joined the Hannover Opera and was particularly noted for her Pamina in *The Magic Flute* and as Jeanne in *Die Verlobung von San Domingo* by Egk. She later recorded the Egk opera for television. Miss Donath appears regularly at the Salzburg Festival and most major European concert halls. She has just recorded the role of Eva in *Die Meistersinger* under the direction of Herbert von Karajan.



JULIA EMOED-WALLACE studied voice at the Oberlin College Conservatory, graduating in 1962. Her first professional appearance was at the Salzburg Mozarteum in 1963 where she sang Fiordiligi in *Così fan tutte*. After returning to the U.S. in 1968, she sang with the Baltimore Chamber Opera Society, and then with Western Opera Theater. She was last heard in the Bay Area during the 1971 Spring Opera season as Countess Cerano in *Rigoletto*.



SIR GERAINT EVANS, whose portrayal of Beckmesser in *Die Meistersinger von Nürnberg* is world famous, returns this fall to re-create the role, which was also the vehicle for his American debut here in 1959. Evans was raised in the rich musical tradition of his native Wales. His first role at London's Covent Garden was that of the Night Watchman in *Die Meistersinger*. He has since developed a vast repertoire including *Wozzeck*, *Falstaff*, Leporello in *Don Giovanni*, Papageno in *The Magic Flute*, Figaro in *The Marriage of Figaro*, Don Alfonso in *Così fan tutte*, Dr. Bartolo in *Il Barbiere di Siviglia*. He has been heard in San Francisco in many of these and in a number of other roles. His most recent activities included the role of Claggart in

Billy Budd in performances for the Chicago Lyric Opera which he also directed. At Covent Garden, he appeared as Beckmesser, Don Alfonso and Balstrode in *Peter Grimes*. At the Salzburg Festival, he sang the title roles in *Wozzeck* and *The Marriage of Figaro*. In 1969, Evans was knighted for his participation in the investiture of Prince Charles as the Prince of Wales.



MATTHEW FARRUGGIO is now in his sixteenth season with the company. In addition to his assignments with the San Francisco Opera and Spring Opera Theater, he is also extremely active with the Merola Opera Program, which is devoted to the training of young professional singers. His experience in opera is unusually broad. He has appeared in most opera houses in the United States in a number of capacities. Farruggio also took part in Broadway shows and has performed on radio and television. His studies mostly took place in Europe and included costume design, painting and sculpture. Besides San Francisco, he has staged operas in Vancouver, Honolulu and Houston.



EZIO FLAGELLO was last heard in San Francisco in 1968 as Silva in *Ernani*. This year, he returns as Pogner in *Die Meistersinger*. Flagello has limited his operatic appearances almost exclusively to this country. His first *Falstaff* at the Metropolitan received unanimous public and critical acclaim, and his repertoire with that company grew to encompass about thirty roles. Flagello has recorded a large number of complete operas, including *I Puritani*, *Alcina*, *Lucrezia Borgia*, *Così fan tutte*, *Don Giovanni*, *Un Ballo in Maschera*, *Ernani*, *La Forza del Destino*, *Luisa Miller* and *Rigoletto*. Most recently, he made his debut at La Scala in *Lucrezia Borgia* and appeared in Berlin and at the Florence May Festival.



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 Bohème*, *Così fan tutte*, *Gianni Schicchi* and *La Cenerentola*.



EDNA GARABEDIAN was the only American prizewinner at the 1970 Tchaikovsky Competition in Moscow. Born and raised in Fresno, she studied at the Music Academy of the West under Lotte Lehmann. A former member of the San Francisco Opera Chorus, she returned here for the 1971 Spring Opera season as Maddalena in *Rigoletto*. Miss Garabedian has sung with the New York City Opera, Baltimore Civic Opera, Kansas City Lyric Theatre and the Lyric Opera of Chicago. In her debut season with the San Francisco Opera, Miss Garabedian will be heard as Annina in *Der Rosenkavalier* and Olga in *Eugene Onegin*.



NICOLAI GEDDA has the distinction of being the most recorded tenor ever. Widely acclaimed for his interpretations of French repertoire roles, he returns to San Francisco to open the season as des Grieux in *Manon*. In 1952, the Stockholm Opera was presenting Adam's *Le Postillon de Longjumeau*, which is seldom performed because of the extremely taxing tenor role. Gedda sang it and became an overnight celebrity. Nine months later, he was singing with von Karajan at La Scala. His first recording was that of Dimitri in *Boris Godunov* (1952). By now, he has amassed a staggering list of recordings, done in ten languages, of which he is fluent in six. Among the many honors bestowed on him from all over the world, one in particular stands out: in 1965, King Gustav VI titled him Court Singer to the Royal Court of Sweden—an honor conferred upon less than twelve artists in over 200 years. In addition to his extensive French repertoire, he is just as renowned for his musicianly and aristocratic renditions of roles from Italian, German and Russian operas. During his San Francisco stay, he will take time off to participate in a recital which is a part of the opening of the Kennedy Center in Washington, D.C.



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*.



ORVA HOSKINSON is best known in the Bay Area for his appearances in many leading roles with the Lamplighters (the San Francisco Gilbert and Sullivan group). He is one of that Company's two founders as well as Artistic Director. Hoskinson has sung various roles with the San Francisco Opera, Spring Opera and the Goldovsky Opera Theater. He is also a frequent soloist with a number of symphony orchestras and is often heard in recitals, both as a soloist and accompanist.



MARK HOWARD has spent equal time on operatic and musical theater stages throughout the United States. His extensive operatic experience includes roles with the Metropolitan Opera Studio, the Atlanta Opera, the Philadelphia Lyric Opera and the Mozart Opera Festival of New York. Immediately after his debut season with the San Francisco Opera, which includes four roles, Howard will portray Ninian Edwards in the world premiere of Passatieri's *The Trial of Mary Lincoln* for NET Television Opera Theater.



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.



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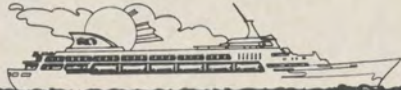
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MANFRED JUNGWIRTH, making his American debut as Baron Ochs in *Der Rosenkavalier*, is a highly respected singer on the international scene and one of the few performers with a doctorate in musicology. As first prize winner of the International Singing Competition in Geneva, he was given contracts with the Zürich Opera and the Italian Swiss Broadcasting System. In 1954, he joined the East Berlin Komische Oper for four years, during which he also appeared in Düsseldorf, Frankfurt, Wiesbaden, Munich, Hamburg, Cologne, Stuttgart, Hannover, Paris and Lisbon. After his British debut at Glyndebourne as Baron Ochs, he returned to his native Vienna, recorded *Der Rosenkavalier* with Georg Solti and was invited to become a permanent member of the Vienna State Opera. His repertoire includes over fifty operettas and over one hundred and fifty operas.



SENA JURINAC, one of Europe's most beloved singers, returns to San Francisco for the first time since her American debut here in 1959. At that time, she sang Cio Cio San in *Madama Butterfly*, the Composer in *Ariadne auf Naxos*, Eva in *Die Meistersinger* and Donna Anna in *Don Giovanni*. Born in Yugoslavia, Miss Jurinac established herself in Vienna and was first heard at the Vienna State Opera as Cherubino in *The Marriage of Figaro*. Through the years, her repertoire expanded to include most of the Mozart roles, as well as a number of dramatic roles from the Italian repertoire. Considered by many as one of the finest Octavians of the century, she abandoned the role in 1966 for that of the Marschallin. Her Octavian, however, has been immortalized in a recording and on film. Among her many honors is the title of Kammersängerin at the Vienna State 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 Florestans 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*.



TERESA KUBIAK, who is making her American stage debut as Cio Cio San in *Madama Butterfly*, first surprised the Western world in the American Opera Society's concert performance in New York's Carnegie Hall of Goldmark's *Die Königin von Saba* in March of 1970. The day before that performance, she was "an unknown soprano from Warsaw," the next day—a celebrity. Since then, her international career has grown at an amazing pace. This summer she sang Lisa in the Glyndebourne Festival production of *The Queen of Spades* and also appeared in a London concert performance of Cavalli's *La Calisto*. In addition to her engagement with the San Francisco Opera this fall, she will also sing *Tosca* with the Chicago Lyric Opera and the Houston Grand Opera. During the winter of 1971/72, she will be heard as Chrysothemis in *Elektra* in Venice and in Lisbon. Her plans for 1972 include *Manon Lescaut* with the Miami Opera Guild and *Madama Butterfly* and *Tosca* at the Royal Opera House, Covent Garden.



JAMES LEVINE, still in his twenties, has been hailed as one of the finest conductors on today's operatic scene. As finalist in the Ford Foundation's 1964 American Conductors Project, he attracted the attention of the late George Szell, which resulted in a six-year assignment as Assistant Conductor of the Cleveland Orchestra. Since he left Cleveland (in order to be able to fill his ever-increasing schedule as guest conductor), Levine has made highly acclaimed appearances with the Metropolitan Opera, San Francisco Opera (*Tosca*) and the Welsh National Opera. In addition, he has conducted the symphony orchestras of Philadelphia, Chicago, Pittsburgh, San Francisco, Toronto, St. Louis, Dallas, Oakland, Atlanta, the Hollywood Bowl Symphony and the Aspen Festival Orchestra. Last June he was called to open the Ravinia Festival, replacing an ailing conductor, on two weeks' notice. On that occasion he led the Chicago Symphony in Mahler's Second Symphony to unanimous acclaim.



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*, Laetitia 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.



CHRISTA LUDWIG, in her long-awaited first appearance with the San Francisco Opera, sings the role which made her famous all around the world: Octavian in *Der Rosenkavalier*. She began her career at the age of nineteen in a Frankfurt Opera performance of *Die Fledermaus*. Miss Ludwig joined the Vienna State Opera in 1955, where she now spends most of her time. In 1961, she made her debut at the Metropolitan as Cherubino in *Le Nozze di Figaro* and in 1963 was awarded the title of Kammer-sängerin by the Austrian Government. She returned to New York in 1966, creating a sensation in *Die Frau ohne Schatten*, and at Expo '67 she sang Marie in the Vienna State Opera production of *Wozzeck*. In the spring of 1968 she sang her first Marschallin in *Der Rosenkavalier* in Vienna under Leonard Bernstein. Miss Ludwig's roles with the Metropolitan during the 1970/71 season included Kundry in *Parsifal* and Charlotte in *Werther*.



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*.



ALLAN MONK, a popular member of San Francisco Opera, Spring Opera Theater and Western Opera Theater, is returning for his fourth consecutive season. He was a finalist in the San Francisco Opera Auditions in 1966 and a participant in the Merola Opera Program. Since then, he has sung in more than 300 performances with the Company and its affiliates. Monk's recent activities included the title role in *Don Giovanni* with the Portland Opera and Count Almaviva in the National Centre of Ottawa presentation of *The Marriage of Figaro*. During this coming winter, Monk will make his first extensive recital tour, both in the United States and in his native Canada.



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.



JEAN PERISSON, who opens the San Francisco Opera 1971 season as the conductor of *Manon*, has appeared regularly with the Company ever since his American debut here in 1966. He studied music at the Paris Conservatoire, where he was awarded two first prizes. Following studies with Jean Fournet, he continued at the Salzburg Mozarteum with Igor Markevitch, soon becoming his assistant conductor. His first appointment was that of head conductor of Radio Strasbourg. Perisson spent several years at Nice as General Music Director of the Philharmonic, and was also first permanent conductor at the Paris Opera between 1965 and 1970. A number of guest assignments have taken him to Brussels, Madrid, Lisbon, Rome, Vienna, Moscow, Leningrad and Copenhagen. Most recently, he conducted Gounod's *Le Medecin Malgre Lui* at the Vienna Volksoper.

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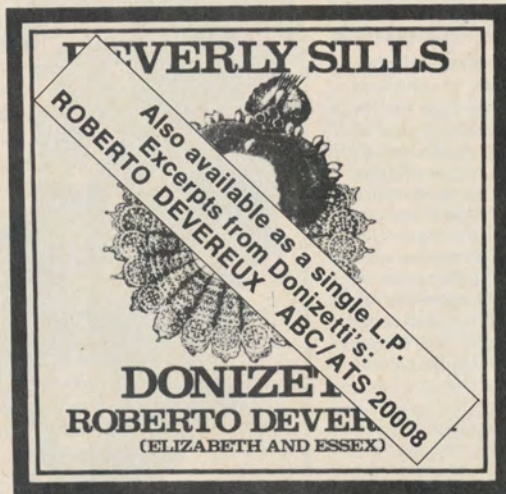
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JOE PINEDO was a participant of the 1970 San Francisco Opera Auditions and the subsequent Merola Opera Program, during which he won the Karl Kritz Memorial Award. Now in his first season with San Francisco Opera, he will be heard in seven roles. Pinedo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



ARLENE SAUNDERS, leading soprano of the Hamburg Opera, has not been heard in San Francisco since her 1967 debut season. This fall, she returns for the role of Eva in *Die Meistersinger von Nürnberg*. Miss Saunders received her musical training in her native Ohio, then went to New York. After entering and winning the American Opera Auditions, she made her debut as Mimì in *La Bohème* at the Teatro Nuovo in Milan (1960). The next year she sang Mimì and Giorgetta in *Il Tabarro* at the New York City Opera, returning a year after for a specially mounted *Louise*, which proved to be one of the greatest successes of her career. Following that performance she was offered a contract with the Metropolitan and Hamburg Operas. Her San Francisco 1967 debut season consisted of the title role in *Louise*, Freia in *Das Rheingold* and Marguerite in *Faust*. Recently, she sang Eva in *Die Meistersinger* in the highly acclaimed filmed version of the opera, done by the Hamburg Opera.



BEVERLY SILLS opens our 1971 season in the title role of *Manon*. Last heard with the Company during the 1953 season (in *Elektra*, *Mefistofele*, *Die Walküre* and *Don Giovanni*), she returns with the title of "superstar" and the reputation as one of the greatest singers of our era. Long associated with the New York City Opera, she made her debut with that company in 1955. The turning point in her career came in 1966 in their new production of *Giulio Cesare*. It was this performance that made her an overnight sensation and marked the beginning of a remarkable international fame. From then on, she has appeared in most major opera houses of the world, singing to enthusiastic, standing-room-only audiences.

Her list of recordings includes the complete *Manon* (with Nicolai Gedda), *Roberto Devereux*, *Giulio Cesare* and *Lucia di Lammermoor*. She has just completed the recordings of *Maria Stuarda* and *La Traviata*.



OTMAR SUITNER was the choice of the late Wieland Wagner to conduct the entire *Ring* cycle at Bayreuth in 1966. He led *Tannhäuser* there in 1964, *Der fliegende Holländer* in 1965, and the *Ring* again in 1967. Maestro Suitner was born in Innsbruck, studied at the Salzburg Mozarteum and was a pupil of the late Clemens Krauss. He became Music Director of the Remscheid Opera in 1952, General Music Director of the Dresden Staatsoper in 1960, and General Music Director of the Berlin Staatsoper in 1964. Suitner has also conducted at La Scala, Venice, Buenos Aires and Stuttgart. During the Vienna State Opera 1972/73 season, he will conduct a new production of *Der fliegende Holländer*. He made his San Francisco Opera debut in 1969 in the highly successful *Götterdämmerung*, returning last year for *Siegfried* and *Tristan und Isolde*.



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*.



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

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last year. Most recently, Ulfung sang Herod at Covent Garden and took part in the Wiesbaden and Bayreuth productions of the Ring cycle.



HELEN VANNI is a frequent guest at most major American and European opera houses and concert halls. First heard in San Francisco as Dorabella in *Così fan tutte* (1963), she returned again in 1965 as the Composer in *Ariadne auf Naxos*. At the Metropolitan, she was heard as Nicklausse in *The Tales of Hoffmann* and Octavian in *Der Rosenkavalier*. She also sang frequently with the Santa Fe Opera. Her most recent European role was that of the Composer in *Ariadne auf Naxos* at this year's Glyndebourne Festival. Her recordings include Bruckner's *Te Deum* with the Philadelphia Orchestra, Mendelssohn's *Midsummer Night's Dream* with the Boston Symphony and Schoenberg's *Book of the Hanging Gardens*.



SILVIO VARVISO is the former music director of the Stockholm Opera and the newly appointed general music director of the Stuttgart Opera. He also makes guest appearances on all major concert podiums of Europe. Particularly well-known for his work in opera, he conducts regularly at the Vienna State Opera and the Metropolitan. During the 1971 Bayreuth Festival, he led highly successful performances of *Lohengrin*. His previous assignments with the San Francisco Opera included *Orfeo*, *Carmina Burana* and *La Bohème* (1959), *Tosca*, *Der Rosenkavalier*, *La Bohème* and *Traviata* (1960), *Le Nozze di Figaro*, *Rigoletto* and *A Midsummer Night's Dream* (1961). Last year, Varviso was appointed Royal Court Conductor by the King of Sweden. He is only the second foreign artist ever to hold this honor.



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*.



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).



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 Bohème* 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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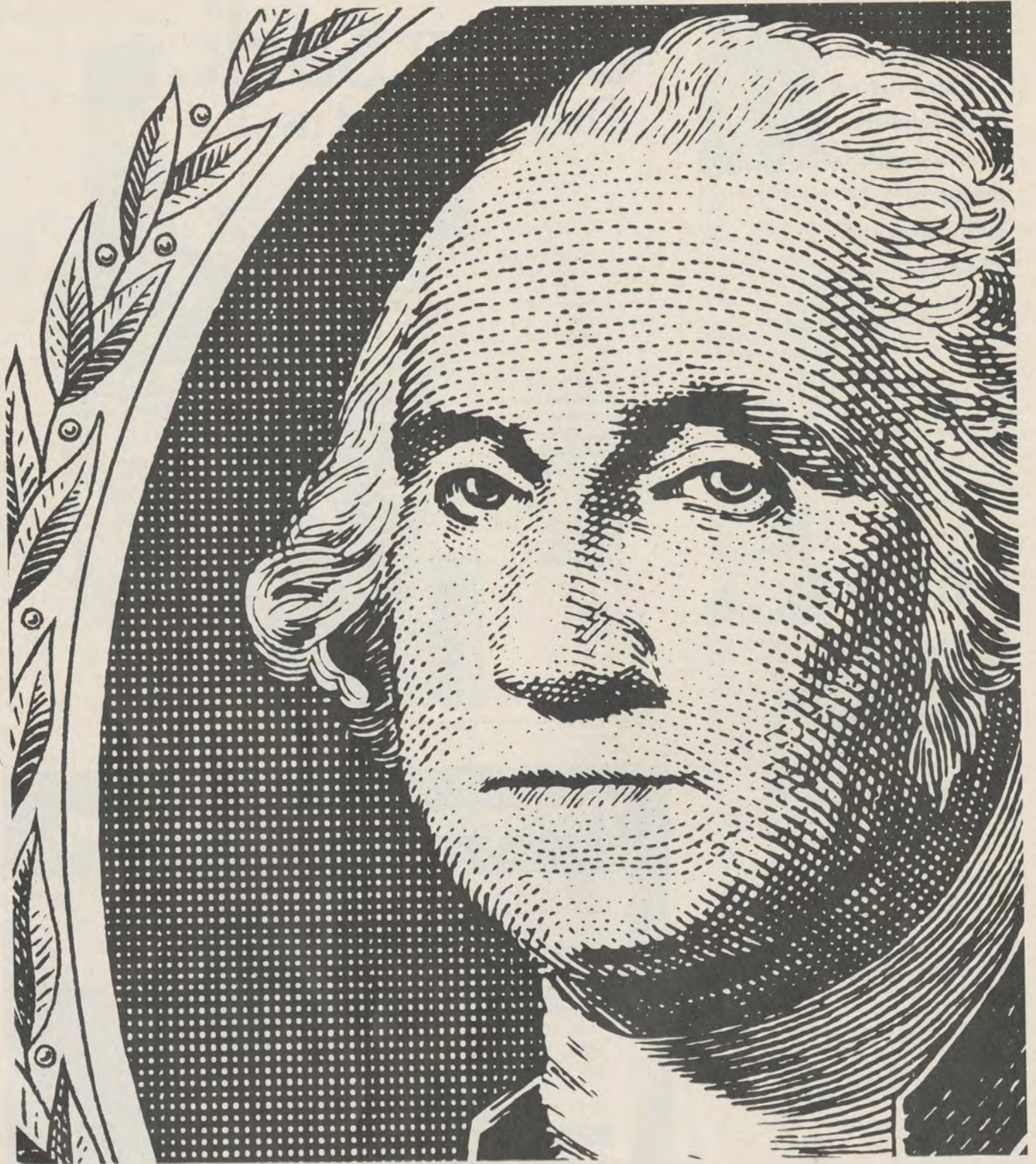
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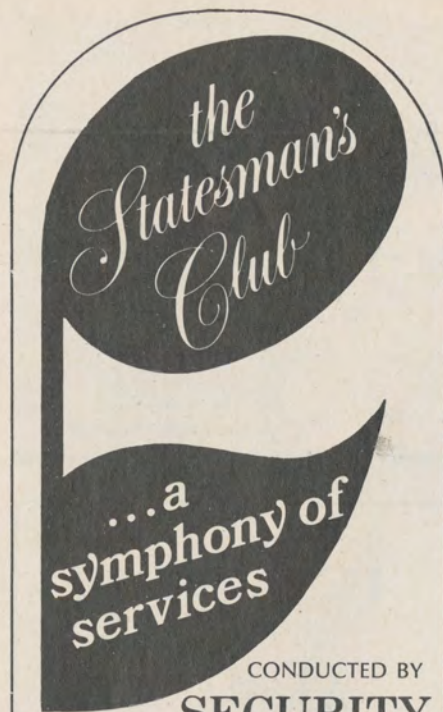
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CRITICAL WORDS



Few persons have sufficient wisdom to prefer censure, which is useful, to praise which deceives them.

— ROCHEFOUCAULD

Ten censure wrong for one that writes amiss.

— ALEXANDER POPE

The most noble criticism is that in which the critic is not the antagonist so much as the rival of the author.

— BENJAMIN DISRAELI

It is harder to avoid censure than to gain applause, for this may be done by one great or wise action in an age; but to escape censure a man must pass his whole life without saying or doing one ill or foolish thing.

— DAVID HUME

The eyes of critics, whether in commending or carping, are both on one side, like those of a turbot.

— W. S. LANDOR

If anyone speak ill of thee, consider whether he hath truth on his side; and if so, reform thyself, that his censures may not affect thee.

— EPICTETUS

Get your enemies to read your works in order to mend them; for your friend is so much your second self that he will judge too much like you.

— ALEXANDER POPE

Critics must excuse me if I compare them to certain animals called asses, who, by gnawing vines, originally taught the great advantage of pruning them.

— WILLIAM SHENSTONE

Critics are sentinels in the grand army of letters, stationed at the corners of newspapers and reviews, to challenge every new author.

— H. W. LONGFELLOW

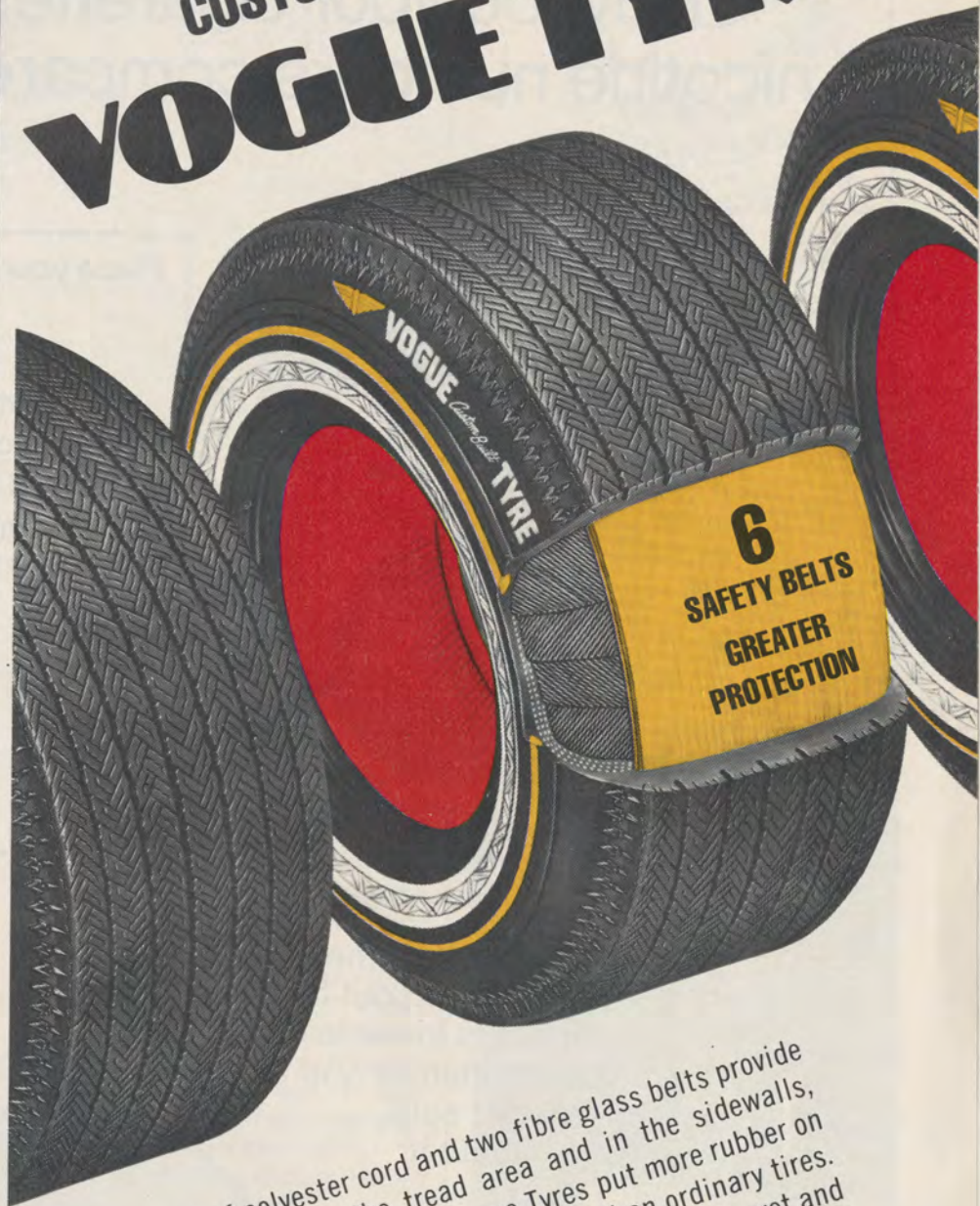
Forebear to judge, for we are sinners all.

— WILLIAM SHAKESPEARE

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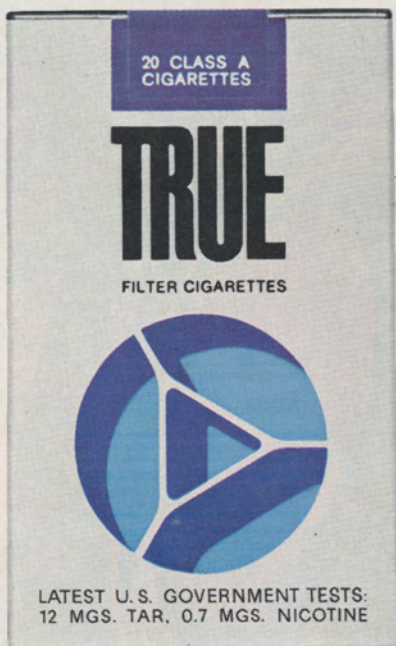
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(continued from p. 10)

travel this road, but at least Manon is offered love on the way: blind, devoted passion from the besotted Des Grieux. In Prévost's novel, the Chevalier is a meaner character, a gambling cheat, a thief, at points little better than a pimp for his active mistress. In Massenet's opera he is a conventional tormented lover, singing with desperate melodiousness "Ah! fuyez, douce image." We like to think that Manon values Des Grieux's passion ("N'est-ce plus ma main" sounds so convincing!) and a resourceful actress like Beverly Sills, who will sing the San Francisco performances, can make us sympathize with Manon's traipse down the garden path.

Lulu, on the other hand, always gets the short end of the sympathy stick; yet the composer loved her. Berg was as attracted by an introduction to *Pandora's Box*, given at the 1905 Viennese premiere by Karl Kraus, founder of *Die Fackel*, as he was by Wedekind's plays. Kraus could have been a spokesman for Women's Lib. In his words, Lulu is a woman who "became the destroyer of us all because everyone destroyed her." Lulu is the "tragedy of the hounded grace of woman, eternally misunderstood."

How far is this from recent commentators (who should know better) who find that Dr. Schön is the innocent character trying to lead a normal life and save himself from Lulu's wiles. These commentators are reading the prologue too literally. The Animal Trainer calls Lulu the serpent, the root of evil; "she entraps, seduces, contaminates and kills." Dr. Schön is the tiger (a warm-blooded animal); and while we are waiting for the snake to kill the tiger — which she obediently does in response to a situation which has been created for her and into which she has been manipulated by Dr. Schön — we tend to forget that in

the last act the tiger returns to kill the snake. Berg specifies that the same singer who plays the now dead Dr. Schön must also play Jack the Ripper. So symbolically he, man, survives while his creation, woman, is destroyed.

The question of *Lulu's* last act is of prime importance because Berg died before completing the orchestration. It is said, by those who have actually seen it, that the work is complete in *Particell*, or short score. That is, all the text has been set, the vocal lines written out, the harmonies notated and suggestions for instrumentation indicated. In other words, the opera is finished except for the actual orchestration. But Berg's publishers will not allow the third act to be orchestrated or even published in short score. The reasons for this short-sightedness can only be guessed at; at present most productions of the opera use two movements from Berg's extracted work, the "Lulu Symphony," together with spoken dialogue and Geschwitz's lullaby to end the opera. This is a makeshift solution at best. It blurs Berg's carefully contrived symmetry and makes it difficult for us to comprehend the wild creature he has created.

Lulu had the misfortune to be a post-Freudian phenomenon. Obviously there would be no Lulu without Freud, but it has been pointed out that after Copernicus pushed man from the center of the universe and Darwin showed him he was no better than an ape, Freud took away his last plaything: his belief that he had control over his own mind. Given this background, it is too easy for us to see Lulu as a will-less, animalistic creature living solely on its instincts. The question is whether this makes her morally culpable. What exactly does Lulu do to earn our scorn? (continued)



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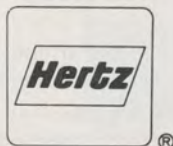
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In the first scene of the opera she is sitting for the Painter who makes advances, chasing her around the room to one of Berg's many musical subtleties which look good on paper but are difficult to perceive aurally: a canon in which the second voice chases a bar behind the first. Lulu does not welcome the Painter; she is not playing the coquette. She is terrified that her husband will come in and catch them. When Dr. Goll, the husband, arrives and has a heart attack, Lulu, always manipulated by Dr. Schön, ends up married to the Painter. In no way can it be construed that she has caused any of these events. She merely "is" like the sun, and everything revolves around her. After all, if you get a severe sunburn, it is not Sol's fault.

While married to the Painter, Lulu still carries on her affair with Dr. Schön. It may be the only security she knows. Lulu was sleeping with the Doctor while his wife was still alive. When she died his son, Alwa, insisted that Schön make an honest woman of Lulu — which he did in a typical way, not marrying her himself, but off to Dr. Goll. Throughout the opera Lulu is jealous of Dr. Schön's fiancée whom she refers to as "Kind" (child) as though trying to make him see that he can't use innocence to wipe out his imagined degradation. That insight alone makes Lulu wiser than the learned Dr. Schön. The one positive thing she says, almost as an afterthought, to Dr. Schön as he is dying is: "The only man I ever loved."

This remark has been taken as irony but it might be wise to take it literally. Not that Lulu understands "love" in the romantic sense of Des Grieux's insane attachment to Manon; but she understands it as a need, as a center in what is to her a bewildering and disordered world. Dr. Schön took her in after finding her selling flowers at the age of 12 at the Alhambra Cafe. Because he hates himself for desiring her, and hates her for causing, however innocently, that desire, he has tainted her life. Enough happened to Lulu before Dr. Schön to account for her amorality: she doesn't know who her mother was, her father died in a madhouse (maybe). But it is Dr. Schön, father figure, protector and lover, who crystalizes the potent sexual force in Lulu. Berg called it: "... a piece of Nature beyond good and evil... a complete, closed cosmos on her own."

Anja Silja, the brilliant German so-

prano who will sing Lulu in the San Francisco production, echoes and amplifies this interpretation when she says that singers who play Lulu as a sexpot are making a mistake. Silja feels that Lulu does not have the power to differentiate between good and evil which would allow her to consciously vamp men for her own ends. She merely exists, totally innocent, totally at the power of the men who manipulate, use and finally kill her; and she must be played by the singer as innocently and simply as possible if she is to be understood rather than reviled by the audience.

The crucial scene in our understanding of Lulu is the climactic one in which she shoots Dr. Schön. It is also a crucial one for Berg, because with Schön's death the opera's only active character disappears. (The classic protagonist-antagonist structure is pretty well pulled out of shape because Lulu is such a passive character.) Schön's petty bourgeoisie disgust with himself has been leading him to madness. (It is well to remember that though Wedekind's plays seem to advocate sexual license, he is actually a strict moralist. It is just that his morality-frowns on what is hidden under the bed rather than what goes on between the sheets.)

Schön puts a gun in Lulu's hand. He suggests that she end the farce they are living (he has finally married her); his meaning is clear: shoot yourself. But Lulu is an animal: "das wahre Tier, das wilde, schöne Tier" (the genuine, wild, lovely beast), and animals do not commit suicide — except lemmings and one can hardly think of a less accurate analogy for Lulu than the soft, furry, blind lemming. Instead, Lulu asks Dr. Schön, with the innocence that cuts through complex neurotic problems, if a divorce wouldn't be a simpler way of solving their problems.

But a divorce would mean that another man could have her and Dr. Schön's twisted, sexual maladjustment cannot accept that. *She* has created this situation; *she* is tormenting him; *she* must accept responsibility for having tricked him. But Lulu is having none of that. "No man," she states flatly, "has been lead to look on me as other than what I am." At this home truth, Dr. Schön furiously forces her to her knees, raises his arm to strike her and Lulu pulls the trigger five times.

It's murder and she's sent to prison



for it. But is she really responsible? Is this brutal scene and the following one when she calmly remarks to Alwa that they are making love on the same sofa where his father bled to death morally more horrifying than the one in which Manon betrays Des Grieux to Bretigny in exchange for wealth and pomp? I think not. I think it is the social climate in which we live that makes us see the whore as a creature of ravishing charm and the tormented child as a depraved murderess. We are not as modern as we like to think.

Manon is not a girl you hate. Massenet and the mellowing of time have drawn her portrait so that it is impossible for us to dislike her. Lulu, on the other hand, has not come into her full sympathetic flowering because the intricacies of Berg's method with a twelve-note row are not yet fully understood — or perhaps we should say fully perceived. Perception, after all, antedates understanding.

Goethe, who personified the *Ewig-Weibliche* who sounds her siren notes to us from so many operas, was obviously wrong when he said: "The more incommensurable and incomprehensible for the understanding a poetic creation may be, the better." □

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SURE, SURE, SHIRLEY

by FRANK GIORDANO

WHO would ever have thought it! Broadway's newest sensation is a genuine 1925 musical comedy starring one of the major stars of the 1930s who has been in retirement for years. The show co-stars famous character actors of that era and the most interesting aspect of the production is that it is done seriously and not "camped." Are we discussing Ruby Keeler's new show, *No, No, Nanette*? No! What made you think that?

Quite a few months ago, a shrewd Broadway producer persuaded Shirley Temple to take a leave of absence from her duties at the United Nations, and she opened last week in a new musical comedy adapted from some of her more popular depression-era movies. The show I am talking about is called *Sure, Sure, Shirley*. Is there really a new show called *Sure, Sure, Shirley*? Sure! Would I lie to you?

The show was authored by the same people responsible for all those great Shirley Temple films of the 30s, but has been slightly updated to suit Mrs. Black's maturity. People were a little leery when the project was first announced, thinking that Shirley would be forced to play some 8-year-old ingenue, but instead the whole aura of an old Temple film has been preserved while keeping the leading lady at a more realistic age level. Shirley plays the world's oldest living orphan — a girl who is orphaned at the age of 43 and is now free to pursue the show business career her parents had fought against. After tapping her way to oblivion for several years in a senior citizens' orphanage, she gets her first job as vocalist and tap dancer aboard a commuter ferry called — appropri-

ately enough — the *S. S. Lollipop*. The story line and dialogue, however, are not that important. The important thing is that it is all done in good taste and presents such a refreshing change from the current vogue for sex, nudity and violence.

Jane Withers plays the villain in the show. Jane, in virtual retirement save for her TV commercials, plays a berserk lady plumber aboard the ferry who resents the fact that Shirley's tap dancing is keeping her awake night after night. In revenge, Jane attempts to scuttle the ship by stopping up all the sinks on board. She is stopped by Shirley, but not before the delightful scene that ends the first act where Jane knocks Shirley overboard with her can of Comet. Shirley forgives her in the second act and they both bring down the house in a great production number with Shirley and Jane dressed as plungers and 50 chorus members dressed as sequined drains, all tap dancing in a beautiful tile setting depicting the ship's ladies' room.

George Murphy, one of Shirley's former co-stars, also makes a cameo appearance in the show as a partially crazed psychiatrist who is hired by the ASPCA to have Shirley committed because of her fanatical attachment to a cocker spaniel. Shirley is exonerated in the finale when it is revealed that she has been helping the spaniel, which was romantically involved with an alcoholic St. Bernard which — oh, I don't want to ruin the plot for you. You have to see it to really appreciate it (or for that matter, believe it). Mr. Murphy had been offered the role early last year but refused it and then miraculously changed his mind in

November.

The opening night was one of the most exciting in years. It was done like a real old-fashioned movie premiere with klieg lights and limousines. The first performance was a benefit to aid diabetics, however, and the evening was marred slightly when 76 per cent of the audience collapsed during Shirley's candy cane medley at the end of the first act. The problem was quickly overcome, however, and by the time intermission was over the Red Cross had replaced the bar in the lobby with an insulin stand.

The show was delightful and Shirley made a very moving post-curtain speech about world peace and the need for light frothy entertainment as a means of bringing people with divergent views together. The next day most of the newspapers quoted her eloquent plea to "spank Mr. Castro and make bad with old Red China."

Now with the success of Ruby Keeler in *No, No, Nanette* and Mrs. Black in *Sure, Sure, Shirley*, retired stars of the 30s are being bombarded with offers for Broadway shows. Perhaps the most interesting news item is the announcement that Paulette Goddard may come out of retirement to star again in an old-fashioned musical. The producers plan to call this one *Probably, Probably, Paulette*. Is this really going to become a Broadway trend next season and are we really to be subjected to a rash of 30s revivals and a show entitled *Probably, Probably, Paulette*? Probably, theatre fans, probably! □

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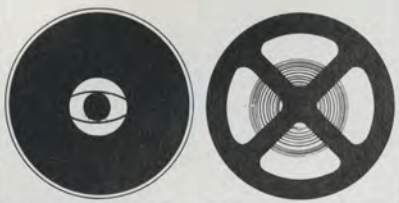


At work, Zubin Mehta listens to live music.
At home, **TEAC**.



SIGHT & SOUND

by JOHN MILDER



TAPE RECORDING REVISITED

It's clear enough by now that tape cassettes can now equal the quality of LP records (given the use of the Dolby System and cassette tape like DuPont's "Crolyn"), and that cassettes can now begin to compete realistically with records for the first time. It's also clear that cassettes and other cartridge systems have long since stolen most of the market from the former standard, the open-reel recorder.

What isn't clear, though, is what someone — you, say — who thinks he wants a good tape recorder ought to do about it. Just how good a machine do you need? Are there cassette recorders that sound as good as open-reel machines? What else counts?

Well, let's see.

What most people really want to tape for use with an audio system is music from records and FM broadcasts. The frequency range of most of that material is not very wide (nothing like as wide as most audiophiles would like to believe), and doesn't really demand a super-wonderful recorder to do it justice. Neither do the listening habits of most of us, since we seldom listen really intensely to the stuff we ourselves record.

Most listeners, then, could settle happily for any of a number of good little tape machines, cassette or open-reel, in the under-\$200 class. All other things being equal, that would probably turn out to be a cassette recorder as a simple matter of convenience.

Most people just aren't at home with reels of tape that spill and tangle and have to be threaded. Sony and TEAC both have nicely-designed cassette decks in this price category, and while neither has the Dolby System (which would be a must for anyone deciding later to do some really serious recording of wide-range musical material), both are more than good enough for most music to be recorded. And both could be later improved with a separate Dolby System unit (should you go that route and become a super-critical recordist) from TEAC or Advent. Or, should you have gone a separate route from the beginning toward an open-reel recorder, Kenwood and Sony have outstanding entries in the under-\$200 class.

For \$100 more than you would spend in the previous category, there is no question that you can now buy a machine — again, either cassette or open-reel — that will do full musical justice to anything you are ever likely to record at home. That is, you can buy a machine that will make an audibly perfect copy of even the best records or broadcasts, and one that can stand up to the most intense listening without coming up with some audible eccentricity of its own.

Now, should *that* machine be cassette or open-reel?

My own preference at the moment is overwhelmingly for the cassette deck. After many years of recording and listening, I've learned that, for me, the ritual of handling open-reel tapes — including trying to decide what kind and length of tape to use for a given subject, whose length and audible quality you may not know before you start to record — is heavy enough to discourage me from doing a lot of recording. I know, too, that statistics on how many open-reel recorders wind up on the closet shelf (literally or not) within months after purchase also indicate I'm not alone in my feelings.

For me, the really good cassette deck, such as the Advent 201 that I've been using for the last couple of months, is the choice that combines the maximum of audible quality with the minimum of fuss. I know that one tape formulation, DuPont's chromium-dioxide (marketed now by Advent and Memorex) is good enough for any musical purpose, and not so expensive as to make me think twice about using it for material that's less than all-out in quality. And that means for me that

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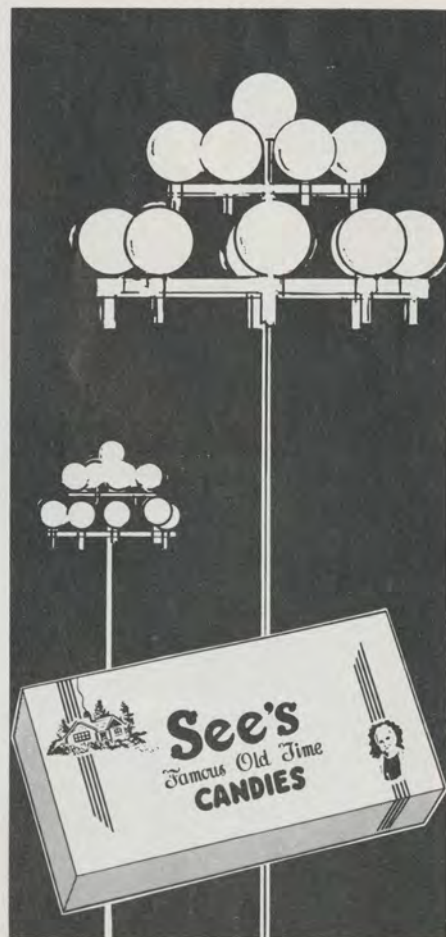
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making a tape recording is now just a matter of reaching for a cassette and doing it, rather than having to think about it beforehand.

My suggestion, then, for the as-good-as-most-really-serious-listeners-will-ever-need tape recorder would be a cassette deck in the \$250-300 class, with the Dolby System already built in. The Advent 201 is the only machine in this class I know and can recommend from direct use, but TEAC and Wollensak also have machines that seem outstanding in this class, and there will be others before long. I can see no point, especially with a wide selection of Dolbyized pre-recorded cassettes likely to be available before long, in buying any cassette recorder in this class not equipped with the Dolby System.

In that under-\$300 class, though, are also two really excellent open-reel recorders from TEAC and Tandberg. Why would anyone want them? Well, for heavier, more hobbyistic (if you will) use, or for more institutional applications that call for long-term preservation of tapes of highest quality — that is, tapes calling for special treatment that can't be managed on a cassette, or tapes calling for editing (a virtual impossibility in actual use with a cassette) or other processing.

Above that price range, all choices so far are open-reel recorders. It is very difficult, especially with the excellence of the Tandberg and TEAC \$300 models, to give anyone good and sufficient reason for buying something in the \$500-and-up category. But if you wind up wanting a machine in this price stratosphere, you will presumably know why. It could be for really extensive, on-location "live" recording, especially for "semi-professional" purposes. (A couple of cassette decks have the frequency range needed for very good "live" recording, but they aren't really designed for such use and not especially convenient once they are out of their main area of use.) Or it could be just for the frequency range these machines offer at high speed (15 inches per second), even though that range may never be explored by anything you record. Whatever the reason, an urge for this kind of thing could be settled beautifully by a \$500 Tandberg, \$600 Revox, or \$700 TEAC. □

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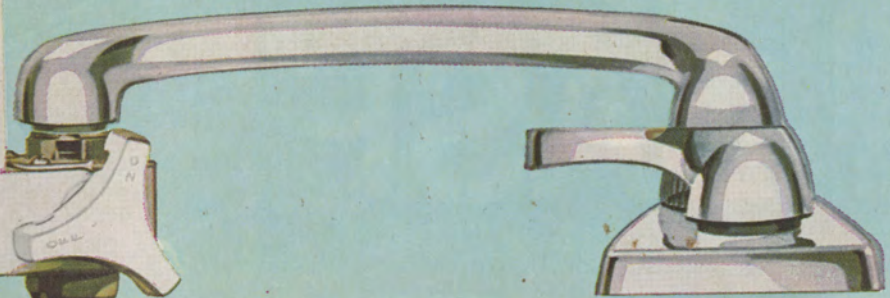
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