

Opera in the Park

9/12/1982

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ACTUAL

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1982

REVISED PARK CONCERT PROGRAM

MONTERRAT CABALLE, Soprano

REBECCA COOK Soprano

ERMANN MAURO, Tenor

DER FLIEGENDE HOLLANDER
Overture

Wagner

MEFISTOFELE

Aria: L'altra notte

Miss Caballe

Boito

(Possibly also: ADRIANA LECOUVREUR

Cilea

(yes) Aria: Io son l'umile ancella

Miss Caballe)

TOSCA

Aria: E lucevan le stelle

Mr. Mauro

Puccini

I PAGLIACCI

Intermezzo

Leoncavallo

CARMEN

Aria: Je dis que rien ne m'epouvante

Miss Cook

Bizet

RUSSLAN AND LUDMILLA

Overture

Glinka

INTERMISSION

LA FORZA DEL DESTINO
Overture

Verdi

~~ETIQUETTE~~
~~LA FANCIULLA DEL WEST~~

~~Aria: Ch'ella mi creda~~

I PAGLIACCI

Aria: Vesti la giubba

Mr. Mauro

Leoncavallo

MADAMA BUTTERFLY

Aria: Un bel di

Miss Cook

Puccini

LA DAMNATION DE FAUST

Rakoczy March

Berlioz

LA BOHEME

Aria: Che gelida manina

Mr. Mauro

Puccini

Aria: Mi chiamano Mimi

Miss Cook

Duet: O soave fanciulla

Miss Cook and Mr. Mauro

(ENCORE: LA TRAVIATA

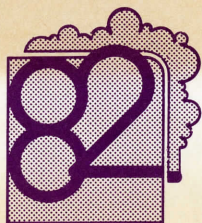
Duet: Libiamo

Miss Cook and Mr. Mauro)

Verdi

The San Francisco Examiner Benefit Fund
and
The Friends of Recreation and Parks
present

THE 10th ANNUAL



OPERA IN THE PARK

featuring
MONTSERAT CABALLE' LUCIANO PAVAROTTI
Soprano and Tenor
KURT HERBERT ADLER
conducting
THE SAN FRANCISCO OPERA ORCHESTRA
Sunday, September 12, 1982 at 2:00 p.m.
Bandshell at Golden Gate Park

PROGRAM

INTRODUCTION Terence McEwen,
General Director, San Francisco Opera Company

DER FLIEGENDE HOLLANDER Wagner
Overture

TOSCA Puccini
Aria: E lucevan le stelle

MR. PAVAROTTI

ADRIANA LECOUVREUR Cilea
Aria: Io son l'umile ancella

MISS CABALLE'

I PAGLIACCI Leoncavallo
Intermezzo

LA TRAVIATA Verdi
Duet: Parigi, o cara

MISS CABALLE' & MR. PAVAROTTI

INTERMISSION

PRESENTATIONS David E. Halvorsen
Editor, San Francisco Examiner

RUSSLAN AND LUDMILLA Glinka
Overture

LUCIA DI LAMMERMOOR Donizetti
Recitative: Tombe degl'avi miei
Aria: Fra poco a me ricovero

MR. PAVAROTTI

MEFISTOFELE Boito
Aria: L'altra notte

MISS CABALLE'

LA DAMNATION DE FAUST Berlioz
Rakoczy March

LA BOHEME Puccini
Aria: Che gelida manina

MR. PAVAROTTI

Aria: Mi chiamano Mimi

MISS CABALLE'

Duet: O soave fanciulla

MISS CABALLE' & MR. PAVAROTTI

This 10th annual free Opera in the Park is made possible by a generous grant from the San Francisco Examiner Benefit Fund to the Friends of Recreation and Parks with assistance of the San Francisco Opera and the San Francisco Recreation and Park Department. We gratefully acknowledge the participation of Maestro Adler, Miss Caballe' and Mr. Pavarotti.

SAN FRANCISCO

Examiner's



OPERA
IN THE PARK

A JOINT PROJECT
OF THE
SAN FRANCISCO OPERA,
KOED,
SAN FRANCISCO RECREATION AND
PARK DEPARTMENT
AND
THE SAN FRANCISCO EXAMINER
BENEFIT FUND



PAVAROTTI, CABALLE' AND WIXELL STAR
IN THE EXAMINER'S
OPERA IN THE PARK
SUNDAY, SEPTEMBER 12.

The San Francisco Examiner Benefit Fund proudly presents its 10th Annual Opera in the Park concert on Sunday, September 12, at 2 p.m. in the Music Concourse of Golden Gate Park. Starring in the free concert are tenor, Luciano Pavarotti; soprano, Montserrat Caballe' and baritone, Ingvar Wixell. Kurt Herbert Adler will conduct the San Francisco Opera Orchestra.

"Opera in the Park serves two purposes," reports Examiner Special Events Director, Terri Robbins. "It's our way of bringing art to the City while at the same time thanking the people of San Francisco for their support of the other events we sponsor throughout the year such as Bay to Breakers and Christmas Camp for Seniors."

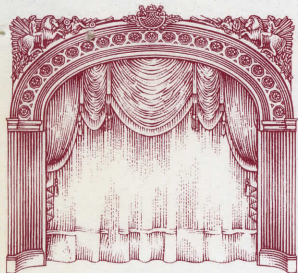
This year's Opera in the Park is especially exciting for opera devotees and novices alike. Aside from the San Francisco Opera's gala opening night production, San Francisco audiences won't have another opportunity to see Pavarotti perform live this season. Also, Opera in the Park will be the only other city performance which features this outstanding trio of operatic talents — Miss Caballe', Mr. Pavarotti and Mr. Wixell.

As an added dimension this year, the Examiner will host a "Most Creative Picnic" contest. The contest will be open to everyone attending Opera in the Park, and winners will be featured in the Examiner. Rules will appear in the Examiner beginning August 29. Examiner food editor, Harvey Steiman; restaurant critic, Bea Pixa and assistant features editor, Marge Rice will judge the contest.

—30—

Contact:
Gae Sares
777-7770

Date:
August 11, 1982



SAN FRANCISCO OPERA

War Memorial Opera House • San Francisco, CA 94102 • Publicity Department • (415) 861-4008

TERENCE A. McEWEN • GENERAL DIRECTOR

FOR IMMEDIATE RELEASE
CONTACT: Kori Lockhart

CABALLE, PAVAROTTI AND WIXELL TO SING IN FREE PARK CONCERT

San Francisco, August 5, 1982 -- The internationally celebrated stars of San Francisco Opera's 1982 Fall Season opening night production of Verdi's Un Ballo in Maschera will perform at the annual, free "Opera in the Park" concert in the Golden Gate Park Music Concourse on Sunday, September 12, at 2 p.m. Soprano Montserrat Caballe, tenor Luciano Pavarotti and baritone Ingvar Wixell will join Kurt Herbert Adler, conducting the San Francisco Opera Orchestra, in a program of favorite opera arias and ensembles.

Miss Caballe was featured in the title role of last year's opening night production of Rossini's Semiramide and in last year's enormously successful park concert. She made her local debut in 1977 in the title role of Puccini's Turandot and has since returned as Tosca (1978), Elizabeth I in Roberto Devereux (1979) and in the aforementioned Rossini piece.

Pavarotti, a long-time audience favorite, has sung with San Francisco Opera almost every year since his debut here in 1967 as Rodolfo in La Boheme. He has appeared here with Miss Caballe in Turandot and Tosca, and has undertaken seven roles with San Francisco Opera for the first time in his career, including Riccardo in Un Ballo in Maschera, which he performed here in 1971. Last fall he was seen locally as Radames in Aida, again a career first.

Wixell, another star with a great following in San Francisco, has sung over a dozen roles here since his debut as Marcello in the 1967 Boheme. He was most recently seen here as Mandryka in the 1980 Fall Season production of Arabella. His acclaimed portrayals here include Scarpia in Tosca, Tonio in I Pagliacci, Count Di Luna in Il Trovatore and the title role of Simon Boccanegra.

San Francisco Opera general director emeritus Kurt Herbert Adler has conducted the Golden Gate Park concerts annually since their inception in 1971. For the 1981 Fall Season, his last as general director, Adler conducted two casts in 11 performances of Carmen, and during the 1982 Summer Festival was on the podium for Verdi's Nabucco. On September 5, Adler will conduct a gala benefit concert at the Hollywood Bowl for the Pension Fund of the Los Angeles Philharmonic, with guest soloist Luciano Pavarotti.

"Opera in the Park" is presented free to the public by the Friends of Recreation and Parks, and is sponsored by the San Francisco Examiner Benefit Fund.

KQED SPECIALS

PUBLICITY DEPARTMENT KQED INC. 500 EIGHTH ST SAN FRANCISCO CA 94103 415-553-2215

8/12/82

FOR IMMEDIATE RELEASE

Contact: Nancy Hult
(415) 553-2238

OPERA IN THE PARK WITH CABALLE, PAVAROTTI, AND WIXELL LIVE FROM GOLDEN GATE PARK SUNDAY, SEPT. 12 AT 2:00 PM, RESHOWN MONDAY, SEPT. 13 AT 8:00 PM ON CHANNEL 9, BOTH STEREO SIMULCAST ON KQED FM 88.5.

KQED celebrates the new San Francisco Opera season with its second annual broadcast of OPERA IN THE PARK, live Sunday, September 12 at 2:00 p.m., repeated Monday, September 13 at 8:00 p.m. on Channel 9, both simulcast in stereo on KQED FM 88.5. KVIE/6 Sacramento/Stockton will carry the live broadcasts.

Featured soloists will be Soprano Monserrat Caballe, tenor Luciano Pavarotti, and baritone Ingvar Wixell. Maestro Kurt Herbert Adler will conduct members of the San Francisco Opera Orchestra for this tenth annual free concert in Golden Gate Park.

Host of this year's broadcast will again be the long-time "voice of KQED," Bill Triest. For the past three years, Bill has also been the host for KQED's coverage of the San Francisco Conservatory of Music's SING-IT-YOURSELF-MESSIAH.

Intermission features will include interviews with the new San Francisco Opera General Director Terry McEwen, and a conversation with the three internationally renowned soloists taped earlier in the day with KQED arts reporter John Roszak.

Last year's broadcast was a resounding success described by Kori Lockhart, Director of Public Relations for the Opera, as having received "an unprecedented favorable response."

The televised program won a Northern California Emmy for best direction of a live event. Director Roi Peers, who also won an Emmy for the live performance of SING-IT-YOURSELF-MESSIAH, said "television is a natural extension of a major public event such as OPERA IN THE PARK and in this case, they form an almost perfect marriage."

KQED's broadcasting manager Jim Scalem, who will co-produce the telecast with Peers, said "the broadcast reached more than 100,000 households and brought the performance to audiences far beyond the borders of the park. We are pleased to be part of this on-going cultural exchange with the San Francisco Opera and the people of the Bay area.

KQED

Scene/Arts

S.F. Examiner

9/10/82

Television

TOGA

How S.F. nearly lost Pavarotti

By Richard Pontzius
Examiner music critic

TEN MONTHS AGO, Luciano Pavarotti was ready to quit coming to San Francisco. Some local and national critics had come down hard on his performances in "Aida," and their caustic remarks were taking an emotional toll on the popular tenor.

"They began to talk bad about my 'Aida' before I did it,"

—See Page E3, col. 1

Opera in the Park program

Conductor Kurt Herbert Adler, soprano Montserrat Caballe and tenor Luciano Pavarotti have announced the program for The Examiner's free Opera in the Park, to begin at 2 p.m. Sunday in the Golden Gate Park Music Concourse.

The program will include three overtures — Glinka's "Russlan and Ludmilla," Auber's "Fra Diavolo" and Wagner's "Der Fliegende Hollander"; the Rakoczy March from

—See Page E3, col. 2

Smarting over critics' reviews here last year, Luciano Pavarotti says, 'I hope they drank enough of my blood'



Examiner/Kim Komenich

'Someday no one will want me'

—From Page E1

he recalls. "It irritated me very much and I began to wonder why I should come back to San Francisco."

Terry McEwen, the Opera's new general director, provided one of the reasons. As Pavarotti explains, "With McEwen here, I have another friend like (Kurt Herbert) Adler in San Francisco. There is no change in feeling at the head of the Opera. To have a friend there is better than having someone you don't know."

Even with a friend at the top, Pavarotti hasn't forgotten the "Aida" experience and there is no loss of malice for the men and women who tore into his debut performance in the role of Radames. Currently in town for tonight's benefit performance of "Un Ballo in Maschera" and Sunday's free Opera in the Park concert sponsored by The Examiner, he took time to look back on the "Aida" reviews and to sum up his feelings by saying, "The critics weren't smart, nor were they fair in their judgment," he declares. "I hope they drank enough of my blood."

The behemoth Italian tenor blames the hostility not on his performances, but on ill-feelings surrounding his popularity. "Critics seem to think it's a scandalous thing that I'm too popular."

"Look at Sinatra. You can never be too popular. You can never be too well known. What is wrong with trying to reach a greater audience through television, through movies, through personal appearances and through singing in the park? We are in 1982. If the critics write against the things I do, they're saying that opera is for a select audience. That's a very old-fashioned idea."

According to Pavarotti, the publicity he gets is partly the result of interest in the personal lives of opera stars stirred up years ago. "The first singer to get his name on the front page of the New York Times was Caruso, not because of something he did on stage, but "because a lady said he touched her bottom. Then there was Maria Callas, who was a great personality on and off stage. Then there was Mario Lanza who, through his films, brought many people to ask, 'What is opera?'"

Pavarotti believes the flap over his unprecedented popularity started when he made the cover of Time magazine. "That's when Mr. (Placido) Domingo began to complain and started trying to convince journalists that I'm a pop star born yesterday. From then on, the critics began to compare us and tried to make a rival between us, but we have nothing in common — we don't have the same voices, we don't have the same personalities. I don't see why they bother to make the comparison."

Clearly, there's no love lost between the two star tenors. While Pavarotti tempers his statements about Domingo by admitting that the Spanish tenor "is a great artist" and "the tenor I most often goes to hear at the opera," he nevertheless is quick to say that Domingo's recent recording of South American tangos "was in very bad taste" and suggests that it

was made because "I think he wasn't selling very well."

The bickering and the constant criticism seem to have had little, if any, negative effect on the careers of either tenor. Pavarotti is booked through 1987, he's studying new repertoire, including the title role in Mozart's "Idomeneo," he's in constant demand for personal appearances, he does commercial advertising dates, and he has a new film, "Yes, Giorgio," coming out this month.

"In my mind there is always the idea to slow down," he says wearily, "but there is always the persistent demand. I cannot refuse to go new places, and then there is the money. I know someday I will sit there and no one will want me."

When he does get away, he spends his time either playing tennis or horseback riding. Tennis, he says, is his "preferred sport." He's played the game for 12 years, "longer than any other sport," and it offers him a few hours a day away from his art. He looks at himself on the tennis court and says "I'm aging well," then concedes that the excess weight he's carrying these days has started to get in the way of his game.

As for horseback riding, he admits that the sport has become "kind of a sickness." Apparently, however, time spent with his horse is just what Pavarotti needs before facing yet another season. Listening to him talk about the sport and looking into his eyes, seeing what may be the real man, one catches a glimpse of an exhausted, insecure artist worrying about his future.

"For people of our generation, living in the middle of noise, to go horseback riding with friends or relatives is a wonderful thing. Going through the silence is something. Unless you've done it, you will never really believe how peaceful and how beautiful it is. It is really a sport for people who like to go away from the world. I really feel when I'm out there that I'm in another life. It's something very beautiful, and it's beautiful to live another life, for even a short time."

Sunday's alfresco opera

—From Page E1

Berlioz' "La Damnation de Faust," and the following arias:

Caballe will sing "Io son L'umile ancella" from Cilea's "Adriana Lecouvreur," "L'altra notte" from Boito's "Mefistofele" and "Mi chiamano Mimi" from Puccini's "La Boheme."

Pavarotti will sing "Fra poco a me ricovero" from Donizetti's "Lucia di Lammermoor," "E lucevan le stelle" from Puccini's "Tosca" and "Che gelida manina" from "La Boheme."

Together, Caballe and Pavarotti will sing "Parigi, o cara" from Verdi's "La Traviata" and "O soave fanciulla" from "La Boheme."

This is the 10th year that The Examiner has sponsored Opera in the Park as a community service. The program will be simulcast live on KQED radio and television.

50,000 Fans — And No Pavarotti

By Glenda Chui

The 50,000 opera fans battled heat, boredom and each other yesterday to hear a free performance by tenor Luciano Pavarotti in Golden Gate Park. They were only slightly miffed when he didn't show up.

"We expected tomatoes and tin cans and all sorts of things," said Terri Robbins, a spokeswoman for the 10th annual Opera-in-the-Park concert.

But the reaction from the audience — the biggest crowd in the history of the music course, officials said — was merely a muted groan. After momentary disappointment, the thousands got back to the real business of the day — eating elaborate picnic lunches, sipping wine and cheering other singers.

Pavarotti, who opened the San Francisco Opera season on Friday with an acclaimed performance in Verdi's "Un Ballo in Maschera," canceled at the last minute because he had a cold.

But Spanish soprano Montserrat Caballe braved a bout with stomach flu to sing arias from the operas "Mefistofele" and "Adriana Lecouvreur."

She was joined on the program by tenor Ermanno Mauro, who made his San Francisco debut in the opera "Norma" the night before, and by soprano Rebecca Cook, who came up through the San Francisco Opera training program. Kurt Herbert Adler conducted.

The best seats — anything with a view of the stage — were filled by 7 a.m. By the time the concert began at 2 p.m., the



Conductor Kurt Herbert Adler kissed soprano Montserrat Caballe after the park concert

By Susan Gilbert

course in front of the band shell was a patchwork of blankets, strollers, wine glasses and sun hats that spilled onto the steps of the Academy of Sciences.

Some opera buffs even climbed into the gnarled trees that dot the concourse for a better view of the stage.

There were some nasty arguments as workers set up chairs in a VIP section in front of the stage, blocking the views

of picnickers who had been there for hours. There were organized chants of "Down in front! Down in front!" Some people who didn't move fast enough were pelted with olives.

"I'm having fun fighting off the people," said Margot Nicklas of San Rafael, who lounged with four friends on a blanket to the side of the stage. "People came 10 minutes ago, and they want to stand right in front."

Her group arrived at 7 a.m., provisioned with barbecued spareribs, fried rice, turkey frankfurters, grapes and gin.

"This is the first time I've ever listened to an opera," Nicklas said. "I wanted to know what everybody paid \$1000 for Friday."

Donald Leighton of San Francisco claimed to be first on the scene at 6 p.m. Saturday. He set up a table in a central spot

for 60 friends, decorated it with pink and purple crepe paper and crawled into a sleeping bag.

At 2:40 a.m., he said, the park police woke him up and told him he couldn't sleep there.

"I left all my decorations and table and food and wine and flowers, parked 50 feet outside the park, set my alarm clock for 5 a.m. and marched back in again," Leighton said.

People on the fringes of the crowd were lucky to hear anything at all.

Some latecomers spread their blankets in the parking lot behind the band shell and listened to the broadcast of the concert on the radio.

Three women who came from Santa Rosa on a chartered bus couldn't even do that. Lacking a radio, they set up folding chairs in the parking lot and contented themselves with watching people go by, unable to see the stage or hear the singers.

"By 11 o'clock there was no place to sit or stand down there," sighed Pat Ewart, one of the three. She really came to see Pavarotti. Since he wasn't singing, "we were not as excited, but we're making the best of it."

And on the far end of the concourse, Jan and Barry Tushin of Sausalito read the Sunday paper and listened to the distant strains of the concert for an hour without realizing Pavarotti was missing.

"Is he not here? You're kidding," Mrs. Tushin said. "As long as we're back here, I guess it really doesn't matter. It's just a nice day — it's nice to be out."

Picnics and pleasure prevail at Pavarotti-less park performance

SF Examiner 9/13/82

□ Another page of pictures Page C5

By Beth Hughes
Examiner staff writer

Four hours before showtime, it was blanket-to-blanket picnics as fans flowed into the Music Concourse of Golden Gate Park for Opera in the Park's 10 a.m. rehearsal.

By the concert's end almost seven hours later, the crowd had put aside its disappointment with Luciano Pavarotti's cancellation and the brevity of soprano Montserrat Caballe's recital, both program changes caused by illness.

Fans roared their appreciation and affection after an encore that had surprise replacements soprano Rebecca Cook, winner of the 1978 San Francisco Opera auditions, and Italian tenor Ermanno Mauro releasing candy-colored bouquets of helium-filled balloons as they sang the "Libiamo" duet from La Traviata's opening party scene.

As Maestro Kurt Herbert Adler conducted and toasted Cook from her champagne-filled goblet, the 50,000 fans clapped to Verdi's beat, ending as one a day spent under blue skies, eating good food, drinking fine wines and listening to great music during the 10th annual free event, co-sponsored by The Examiner and Friends of Recreation and Parks.

The group's track suit rather than tuxedo fashion statement, combined with the smell of suntan oil, lent a Muscle Beach atmosphere to the day, which felt like a Mickey Rooney-Judy Garland the-show-must-go-on musical because of the stand-ins' brilliant performances.

During the two-hour concert's intermission, Examiner Editor David E. Halvorsen presented Adler, who brought his daughter Sabrina onstage, with a photo montage of his career.

"Is it fair to call this the Super Bowl of opera?" Halvorsen asked the largest crowd ever to gather for Opera in the Park.

An answering cheer reverberated off the bandshell.

"It was wonderful," said John Martin of Carmel, as he lugged an empty wicker picnic hamper that once held fried chicken and potato salad from the bandshell area. "I was so impressed with the quality and the generosity of the musicians."

As for Pavarotti's cancellation, the announcement of which the crowd took with a muffled groan?

"I accepted it as life," said Martin, an Opera-in-the-Park novice.

"Next year, we'll get here at midnight," vowed Opera-in-the-Park veteran Emery Jarrett of Aptos as he gripped the hamper's other handle.

Many people arrived before 8 a.m. — some long before — with hopes of staking a claim to space with shade and a stage view.

As the day progressed, fans exchanged harsh words in their battle for blanket space, with some folks ending up atop the Academy of Sciences, in trees, in fountains and in grassy patches almost beyond hearing distance.

Entrenched in good spots were

Donald Leighton, a member of the San Francisco Gay Men's Chorus who arrived at the concourse at 6 p.m. Saturday, and John Macon, who arrived 30 minutes later.

"It used to be you could get here at 10, then it was 8, then it was 6, then 4 a.m. the night before," Leighton said.

This year, for the first time in several, Leighton said, new security regulations forced him and other early-birds to leave the park for a pre-dawn return rather than stay overnight.

Macon spent those hours in an Irving Street donut shop rather than pay a \$85 fine.

Both Macon and Leighton won top-notch territory for their troubles — Macon for a formal brunch served from enormous chafing dishes atop a clothed table and Leighton for 60 spaces bedecked in lavender and purple bunting for fellow Choiristers and members of the Temescal Gay Men's Chorus of Oakland and Berkeley.

Many rows of trees farther from the stage, Ruth and Stanley Burton set a formal luncheon table with a melon-green cloth and glistening Thai bronze-ware cutlery, five forks per setting.

The fingerbowl was needed for a messy second course, giant shrimp in Creole sauce, explained Mrs. Burton.

Passersby gawked at the couple's improvised sidebar laden with crystal wine glasses — they served four wines — and dishes for the seven-course meal that began with cucumber soup with dill, progressed to the shrimp, peaked with Cornish hens en crouete and wound down with cheese, fruits and a strawberry tart.

The couple, with about 100 other contestants, entered their home-cooked, movable feast in The Examiner's Picnic-in-the-Park contest, lured by a prize of opera tickets.

Dick and Shirley Micek of San Francisco aided by Ron Ewing produced the prize-winning picnic, served in edible containers.

"You can walk away with all the baskets inside each other," said Micek. An official with General Electric, his picnic partners co-own Executive Resource Group, a headhunters' organization.

Passerby Joe Delarosa, a 29-year-old San Francisco cab driver in a punk rock T-shirt, black jeans and purple suede "gunboat" shoes, called the winners about 15 minutes before the judges made their decision.

With a blissful smile, Delarosa decided it was the dill sauce on the leeks wrapped in ham "that did it."

The cooking began Saturday afternoon, preceded by an \$80 grocery bill, Micek said. The resulting feast included gazpacho served in green and red bell peppers, curried duck served in scooped-out loaves of bread and a fruit salad served in a fresh pineapple bowl decorated to resemble "a bird of paradise," with a fowl's head carved from an orange-dyed potato embellished with eyes of cloves, said Ewing.

Their recipes, and others culled from the entrants, will be featured in The Examiner's Sept. 22 food section.

But food was just an excuse for listening to opera, with many fans enjoying the concert with half-closed

eyes protected from the sun by paper tricorne hats folded from Sunday's funny papers.

"All three soloists, Adler and the orchestra were swept up in the euphoria caused by the huge crowd," said Richard Pontzius, The Examiner's music critic. "Adler's tempos were solo on the overtures, but he drew a solid, often fiery sound from the orchestra." Most impressive, Pontzius said, was execution of "The Flying Dutchman Overture."

Caballe, though reportedly still suffering from the severe indisposition that interrupted Friday night's opening performance of "Masked Ball," nonetheless gave the crowd two magnificent arias, "L'altra notte" from Boito's "Mefistofele" and "Io son l'umile ancella" from Cilea's "Adriana Lecouvreur."

"In both she handled the embellishments with ease and exercised extraordinary control in putting back to a glorious pianissimo then pushing her voice to a firm forte," Pontzius said. "Despite her illness, she seemed to enjoy the music as much as the crowd."

Tenor Mauro "was better in the park than onstage Saturday night," Pontzius said. Mauro, a Metropolitan Opera regular, made his San Francisco debut Saturday night in "Norma."

His "Vesti la giubba" from Leoncavallo's "Il Pagliacci" was, according to Pontzius, "chilling — so intense was his delivery."

Cook had her best moments in the "Boheme" aria "Mi chiamano Mimi." "She was totally relaxed and in complete control of her voice. As a result, her aria was very intimate, her mood quiet, shy, totally under control," Pontzius said.

It was track suits rather than tuxedos, and muscle beach with garnishes of haute cuisine and silver

Pavarotti? Who needs 'im? say 50,000 in park

By Beth Hughes
Examiner staff writer

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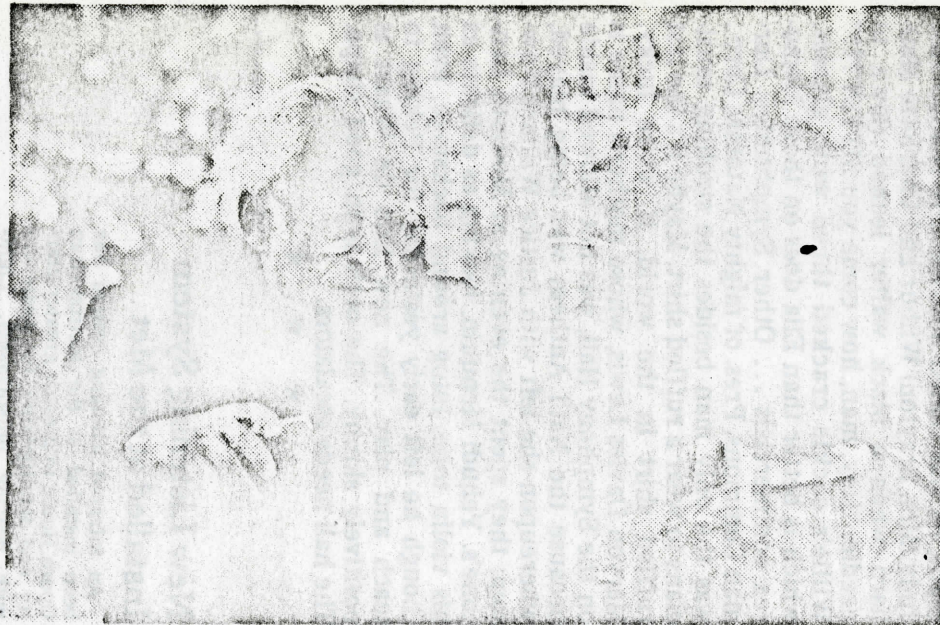
"It was wonderful," said John Martin of Carmel, as he hugged from the bandshell area an empty wicker picnic hamper that once held fried chicken and potato salad. "I was so impressed with the quality and the generosity of the musicians."

As for Pavarotti's cancellation, the announcement of which the crowd took with a muffled groan?

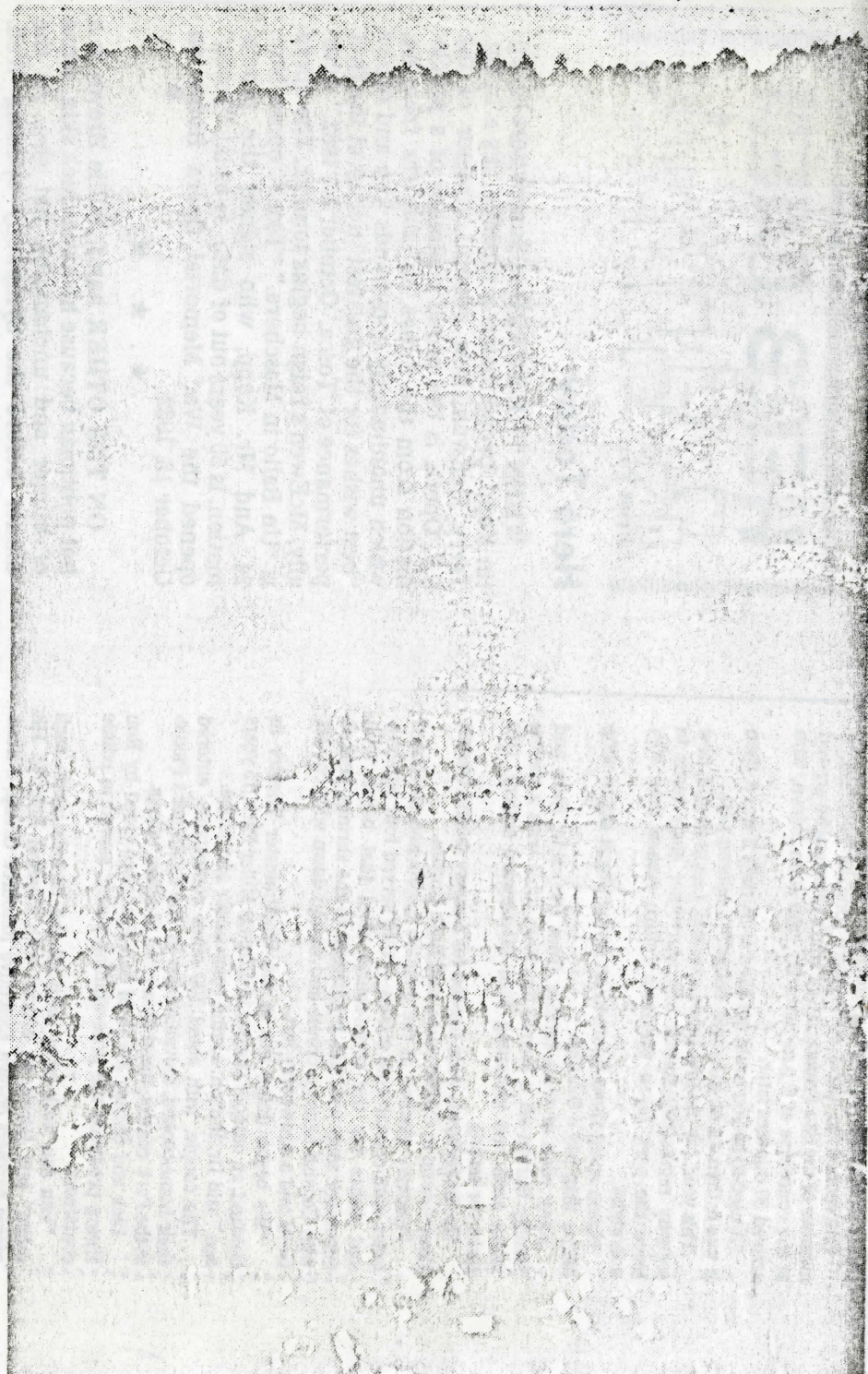
"I accepted it as life," said Martin, an Opera-in-the-Park novice.

"Next year, we'll get here at midnight," vowed Opera-in-the-Park veteran Emery Jarrett of Aptos as he gripped the hamper's other handle.

Many people arrived before 8 a.m. — some long before — with hopes of staking a claim to space with shade and a stage view.



It was a sunny day of music at Golden Gate Park's bandshell, where Maestro Kurt Herbert Adler toasted soprano Rebecca Cook, above, and 50,000 people like the couple at right cover about all the ground in earshot of the stage



As the day progressed, fans exchanged harsh words in their battle for blanket space with some folks ending up atop the Academy of Sciences in trees, in fountains and in grassy patches almost beyond hearing distance.

Entrenched in good spots were Donald Leighton, a member of the San Francisco Gay Men's Chorus who arrived at the concourse at 6 p.m. Saturday, and John Macon, who arrived 30 minutes later.

"It used to be you could get here at 10, then it was 8, then it was 6, then 4 a.m. the night before," Leighton said.

This year, for the first time in several, Leighton said, new security regulations forced him and other early birds to leave the park for a pre-dawn return rather than stay overnight.

Macon spent those hours in an Irving Street donut shop rather than pay a \$65 fine.

Many rows of trees farther from the stage, Ruth and Stanley Burton set a formal luncheon table with a melon-green cloth and glistening Thai bronzeware cutlery, five forks per setting.

The fingerbowls were needed for a messy second course, giant shrimp in Creole sauce, said Ruth Burton.

Passersby gawked at the couple's improvised sideboard laden with crystal wine glasses — they served four wines — and dishes for the seven-course meal that began with cucumber soup with dill, progressed to the shrimp, peaked with Cornish hens en croute and wound down with cheese, fruits and a strawberry tart.

"We began doing this at the Woodminster Theater in Oakland, an outdoor theater in Joaquin Miller Park, 15 years ago," said Dr. Burton, a wine connoisseur and judge.

The couple, with about 100 other contestants, entered their home-cooked, movable feast in The Examiner's Picnic-in-the-Park contest, lured by a prize of opera tickets.

Dick and Shirley Micek of San Francisco aided by Ron Ewing produced the prize-winning picnic, served in edible containers.

"You can walk away with all the baskets inside each other," said Micek, an official with General Electric. His picnic partners co-own Executive Resource Group, a head-hunters' organization.

Passerby Joe Delarosa, a 29-year-old San Francisco cab driver in a punk rock T-shirt, black jeans and purple suede "gunboat" shoes, called the winners about 15 minutes before the judges made their decision.

With a blissful smile, Delarosa decided it was the dill sauce on the leeks wrapped in ham "that did it."

The cooking began Saturday afternoon, preceded by an \$80 grocery bill, Micek said. The resulting feast included gazpacho served in green and red bell peppers, curried duck served in scooped-out loaves of bread and a fruit salad served in a fresh pineapple bowl decorated to resemble "a bird of paradise," with a fowl's head carved from an orange-dyed potato embellished with eyes of cloves, said Ewing.

Their recipes, and others culled from the entrants, will be featured in The Examiner's Sept. 22 food section.

But food was just an excuse for listening to opera, with many fans enjoying the concert with half-closed eyes protected from the sun by paper tricorne hats folded from Sunday's funny papers.

"All three soloists, Adler and the orchestra were swept up in the euphoria caused by the huge crowd," said Richard Pontziou, The Examiner's music critic. "Adler's tempos were solo on the overtures, but he drew a solid, often fiery sound from the orchestra." Most impressive, Pontziou said, was execution of "The Flying Dutchman Overture."

Caballe, though reportedly still suffering from the severe indisposition that interrupted Friday night's opening performance of "Masked Ball," nonetheless gave the crowd two magnificent arias, *L'altra notte* from Boito's "Mefistofele" and *Io son l'umile ancella* from Cilea's "Adriana Lecouvreur."

"In both she handled the embellishments with ease and exercised extraordinary control in putting back to a glorious pianissimo then pushing her voice to a firm forte," Pontziou said. "Despite her illness, she seemed to enjoy the music as much as the crowd."

Tenor Mauro "was better in the park than onstage Saturday night," Pontziou said. Mauro, a Metropolitan Opera regular, made his San Francisco debut Saturday night in "Norma."

"He was vocally relaxed and willing to give that extra measure of effort that can turn a standard performance into a thrilling one," Pontziou said.

His "*Vesti la giubba*" from Leoncavallo's "Il Pagliacci" was, according to Pontziou, "chilling — so intense was his delivery."

Cook had her best moments in the "Boheme" aria "*Mi chiamano Mimì*." "She was totally relaxed and in complete control of her voice. As a result, her aria was very intimate, her mood quiet, shy, totally under control," Pontziou said.

Professionals weren't the only singers. Alongside the concourse, on a grassy slope, a party of opera buffs serenaded Carol Deneby with "Happy Birthday." Nearby picnickers picked up the tune, which eased into a rousing version of "For She's a Jolly Good Fellow."

Husband Bill O'Connor listened to the 49ers-Raiders game, waiting for the concert to begin.

"I'm enjoying it," said Deneby of her birthday. "We come every year. We have opera tickets but this is a chance to picnic with friends and family."

S.F. Chronicle, 9/10/82.

HERB CAEN



Here Today

WHEN THE BOARD of Supervisors (Quentin Kopp, prop.) makes a mistake, it's a beaut. Terry McEwen, new general director of the S.F. Opera, is the proud recipient of a proclamation from the Supes, suitable for framing, which unanimously commends him and offers "best wishes for the greatest success at the first performance of 'Tosca,' October 15, 1982." Actually, McEwen's reign begins tonight. The opera is "Un Ballo in Maschera." "Tosca" opens Nov. 24. And Mr. Kopp, who signed the proclamation, is 50 years out of date, as usual. "Tosca" opened the War Memorial Opera House on October 15, 1932.

★ ★ ★

ON THE OTHER hand, Willie Brown is a hot politician because he has a thick skin, sense of humor and unchanging hat size. At the dinner before the Symphony opening Wednesday night, he was seated between the redoubtable Judy (Mrs. Brayton) Wilbur and Charlotte Mailliard when a black waiter leaned down to needle, "Hey, man, how come you SITTIN'???" Willie's cackle cracked three wine glasses, which is better than Ella does on those Memorex commercials ... Other Symphonotes: Dorman Commons, Pres. of mighty Natomas Corp., was the only man besides the strolling musicians to wear a ruffled shirt. Maybe it's the last ruffled shirt in the world, if we're lucky. Maryon Davies Lewis, whose mother's name is on the Symphony Hall, was not allowed inside because the Nat'l Anthem was being played, whereupon she left with Justice William Newsum; they spent the evening at Modesto Lanzone's. Yehudi Menuhin, looking as delicate as his violin tone, hung around backstage, even though he left early yesterday for Peking to teach and play. The new Edo de Waart is positively skinny. The orch is in good shape. The hall needs escalators.

★ ★ ★

New Listening System Installed at the Met

An infrared listening system has been installed at the Metropolitan Opera House to provide greater clarity and intelligibility for audiences with hearing impairments. Lightweight cordless headphones, which can be adapted to hearing aids or used alone, will be available on loan before performances at a \$1 rental fee and deposit.

This service has been added to such services as program notes on cassettes and in Braille, librettos in large print and Braille, score desk seats, backstage tours and Opera News articles in Braille.

The services have been underwritten by Mr. and Mrs. Mortimer S. Gordon and Opera America. The programs are operated by the education department of the Metropolitan Opera Guild. N.Y. Times, 9/13/82.