

Ariadne auf Naxos (Ariadne on Naxos)

1977

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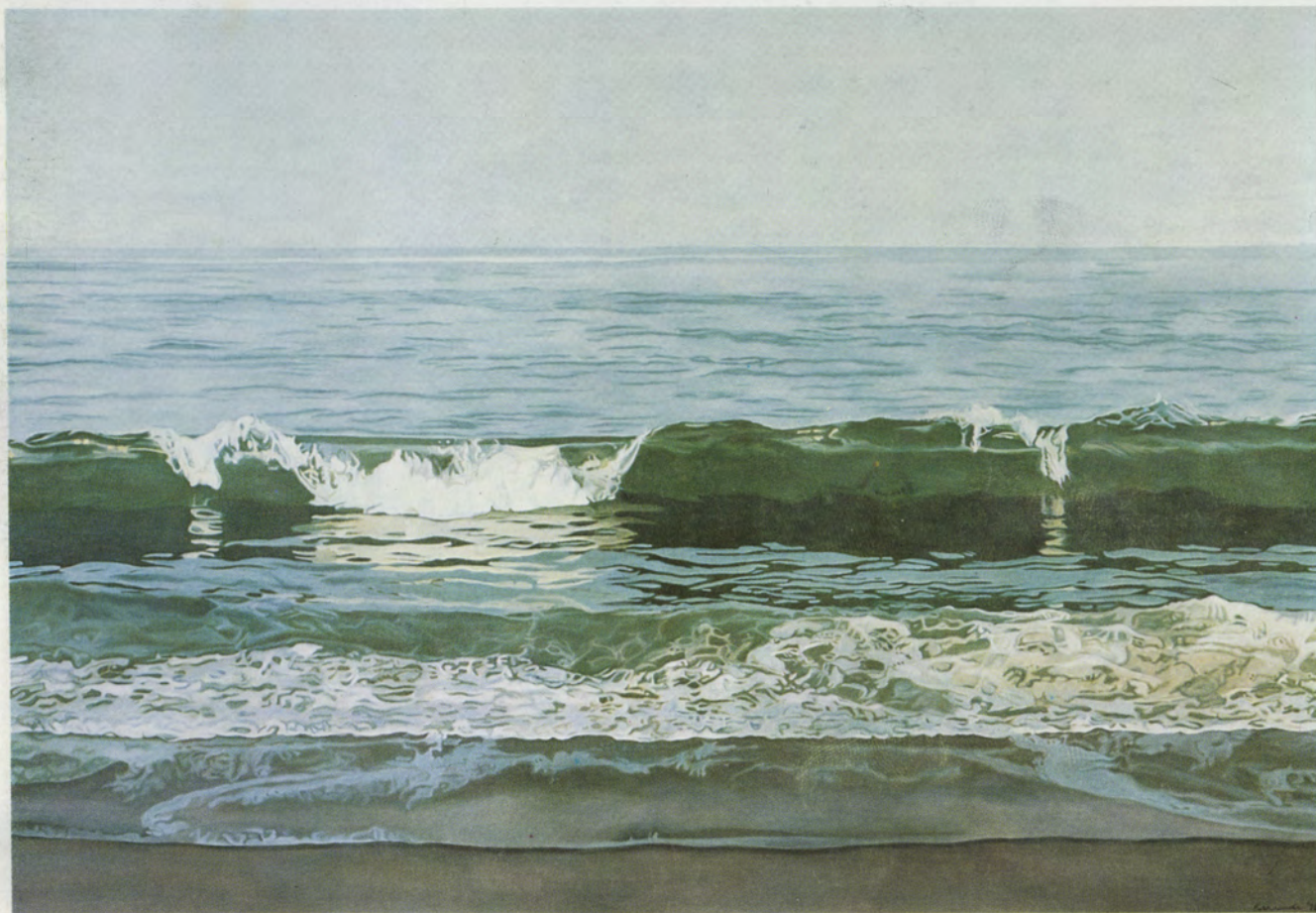
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# Ariadne auf Naxos





"I was kicking around the harbor that night in Kuala Lumpur. It was quiet except for the distant Javanese saloon songs that echoed across the water. Then I heard it. Soft at first. Then louder. A voice

**"...her voice was honey,  
and I was a hungry bear!"**

so enchanting, a melody so mesmerizing--it was as if her voice was honey and I was a hungry bear. I followed that voice through streets of stumbling sailors. Down a dark littered alley an oil lamp flickered through an open window. I threw one leg over the splintered ledge and climbed into the room. In the smoky dimness of the yellow lamplight I saw a vision that haunts me still.

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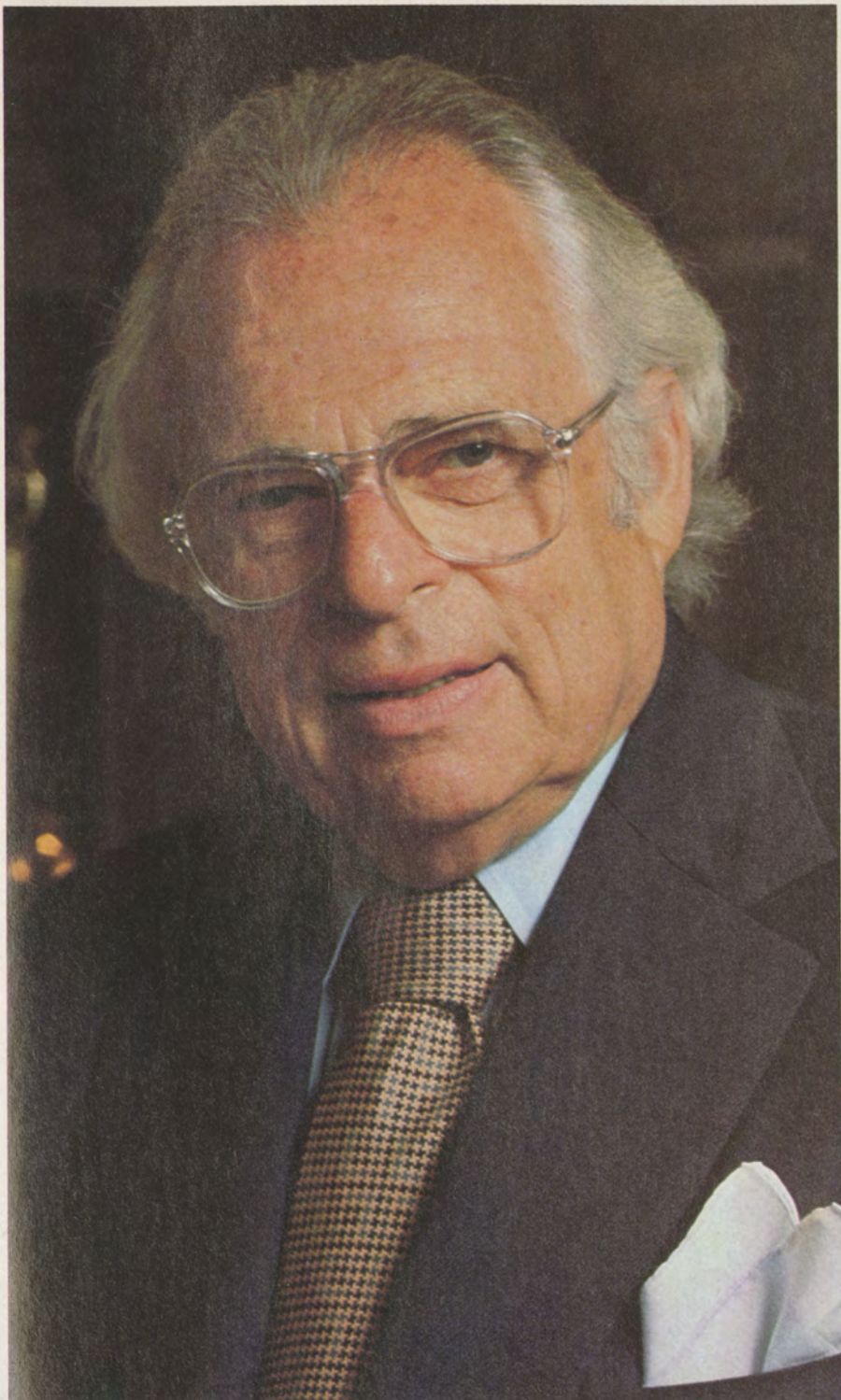
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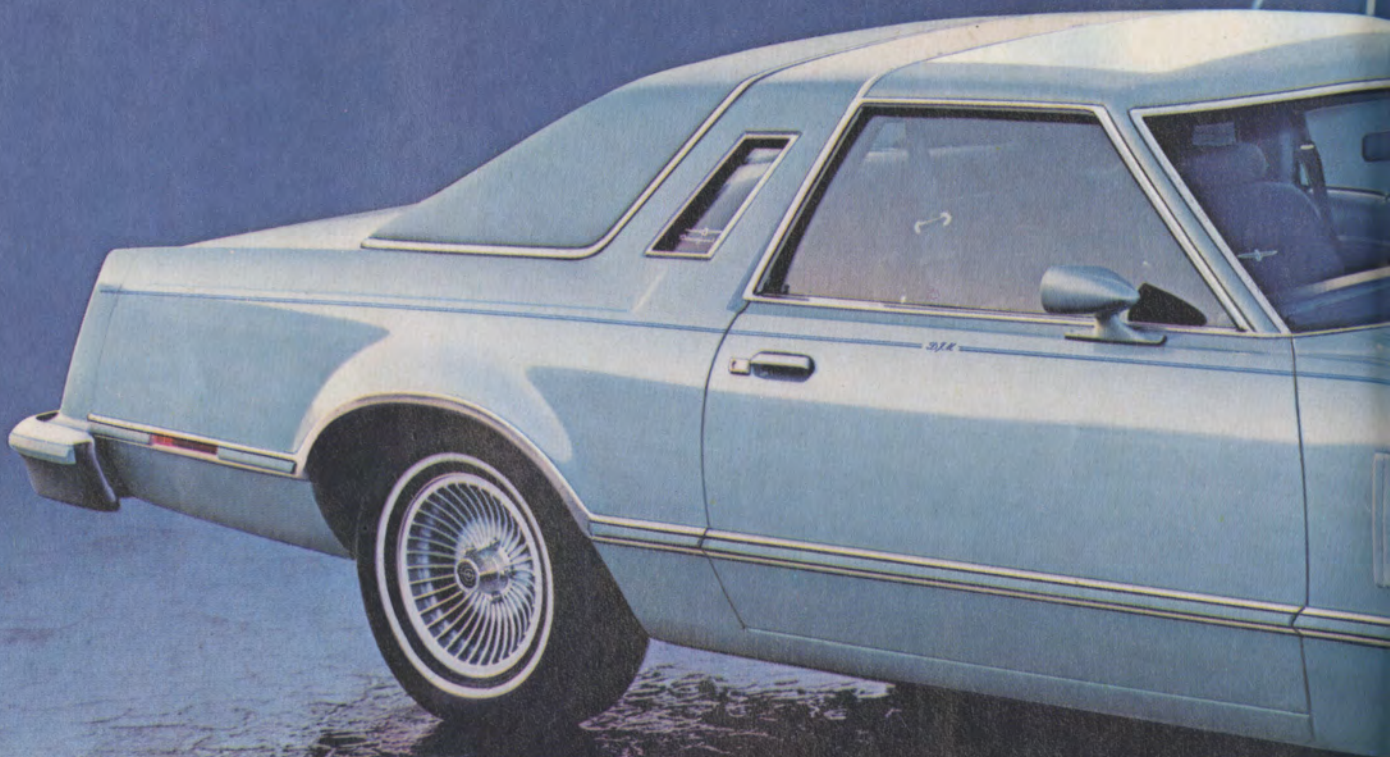


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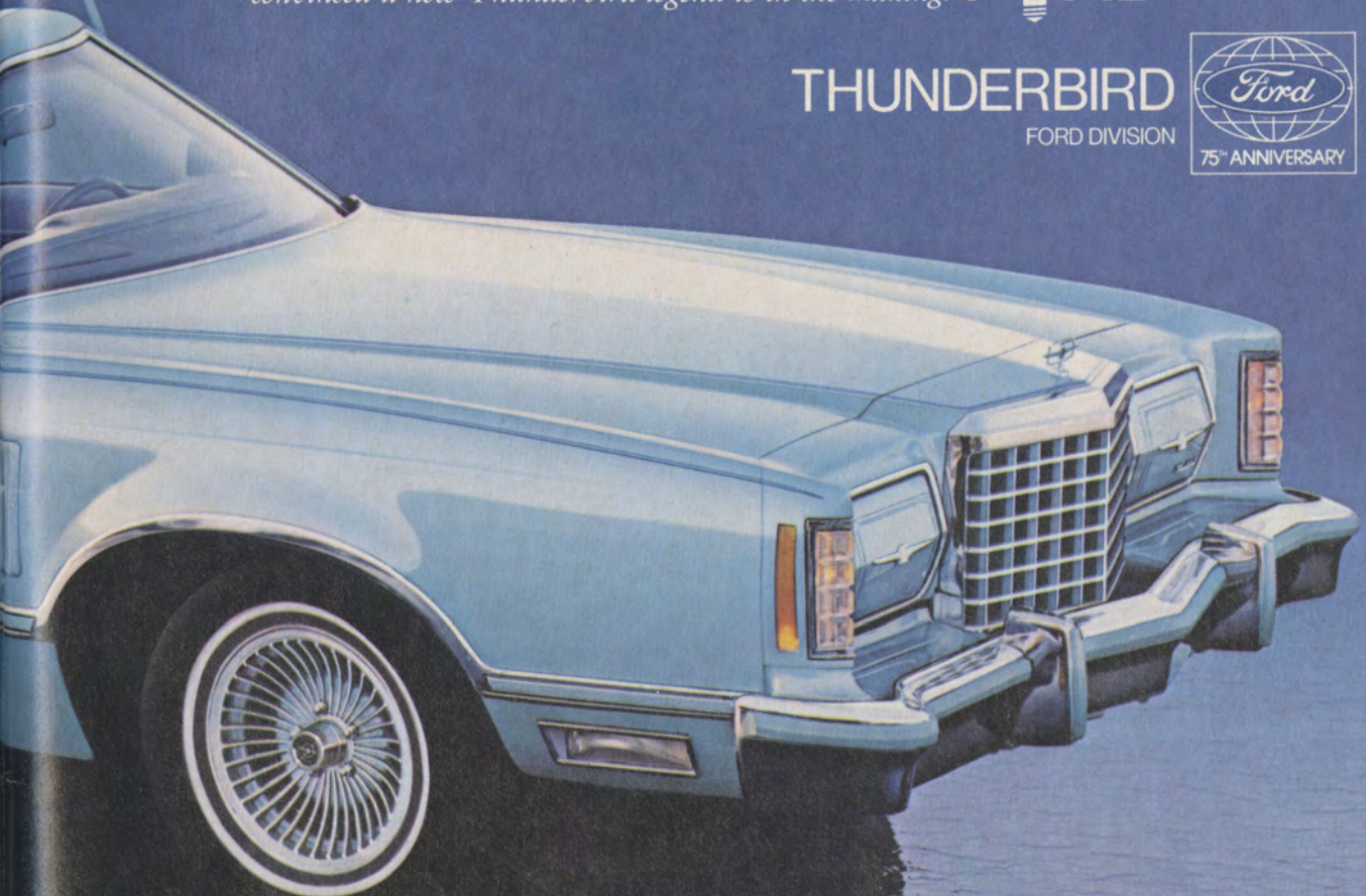
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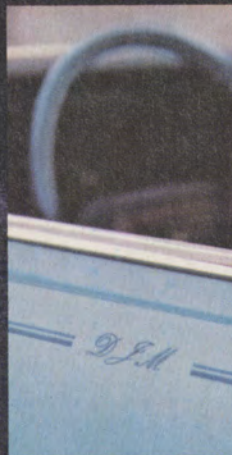
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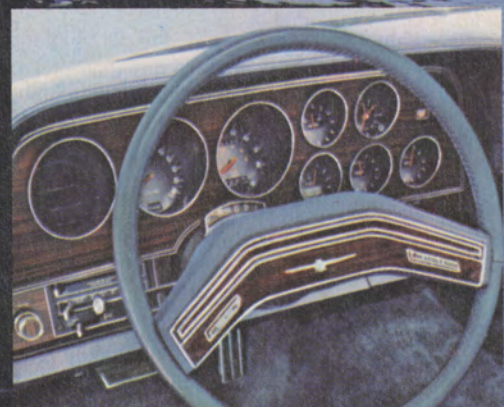
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# Ariadne auf Naxos



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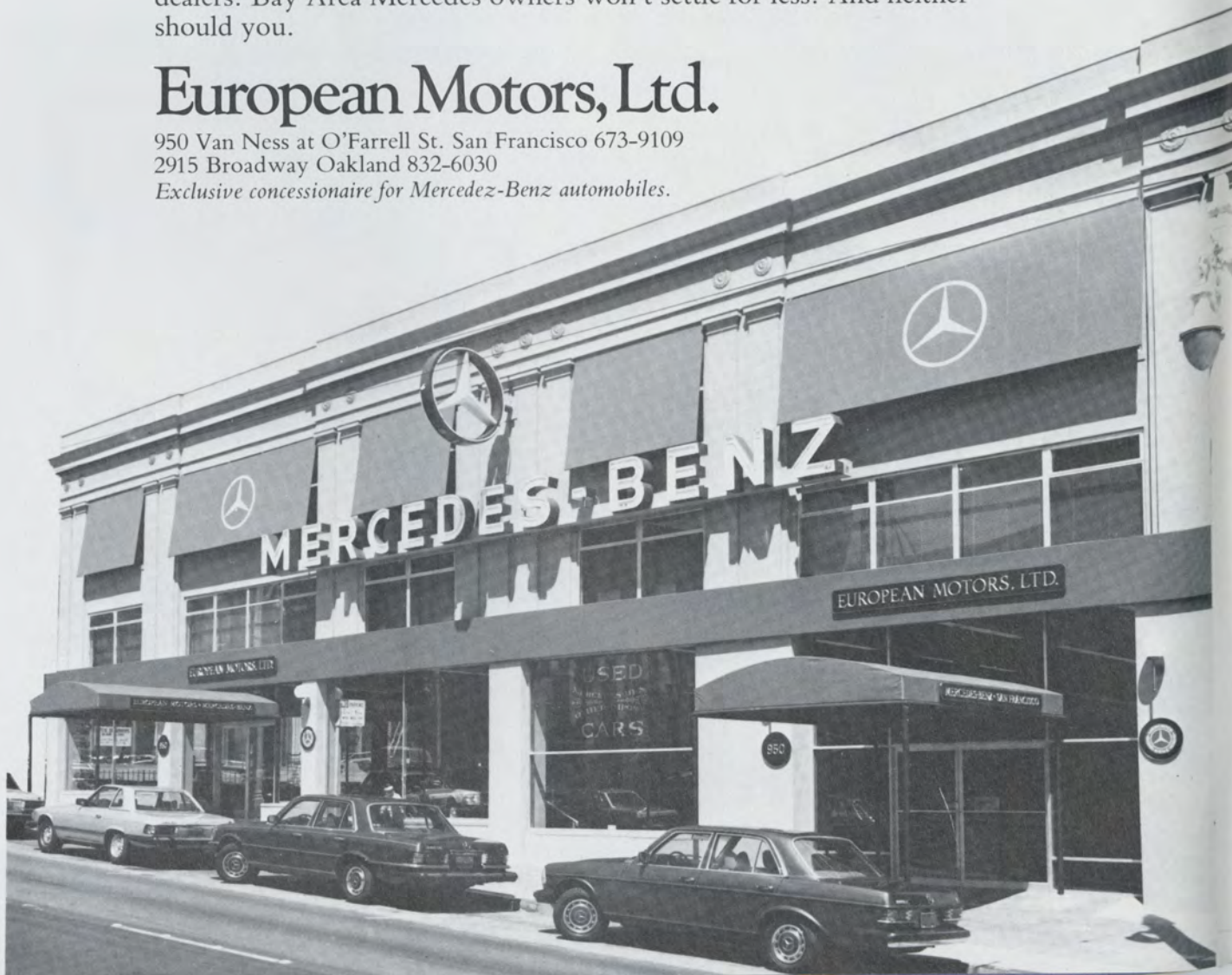
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# "The Most Nearly Perfect Work of Art"

by Robert Jacobson



George Jenkins' revision for the 1977 production of his original scenic design for the San Francisco Opera's *Ariadne auf Naxos*.

During the first month of 1916, Hugo von Hofmannsthal writes to his collaborator Richard Strauss, "I am not full of hope that this hapless child will be rehabilitated. The incomprehension of the public for anything with a deeper meaning is another matter. But here, after all, quite a lot was wrong with the work itself; between vision and realization, between the libretto, the music and the possibilities of the theater, there was a hiatus."

That was the year (October 4, 1916) their favorite child, *Ariadne auf Naxos*, was to have its premiere in Vienna in its revised version, consisting of an opera in one act with a prologue. Lotte Lehmann as the Composer, Maria Jeritza as Ariadne and Selma Kurz as Zerbinetta provided the starry cast under Franz Schalk's direction.

But how *Ariadne* reached this state is long and fascinating, superbly documented in the letters that flowed be-

tween Hofmannsthal and Strauss in the years 1911 and 1916—a five-year-period in the twenty-five that produced six operas covering a vast range. As Edward Sackville-West has rightfully noted in his introduction to *A Working Friendship, The Correspondence Between Richard Strauss and Hugo von Hofmannsthal*, "Considering the relative slowness and simplicity of the work in its final form, it may seem surprising what a fuss they made over

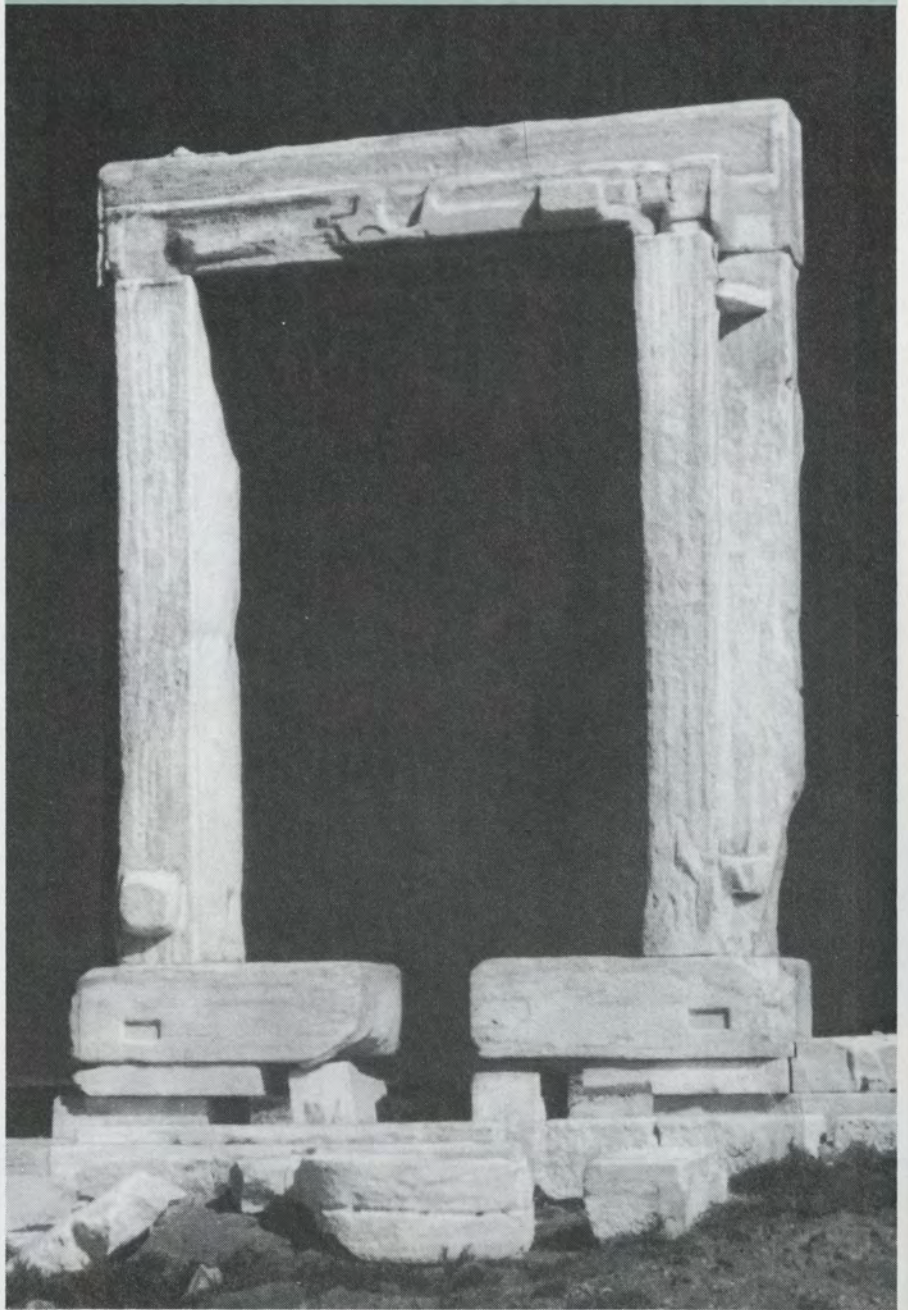




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The gate of Naxos on a bluff at the northern edge of the harbor on the island of Naxos.

it. But we may be less surprised if we consider that *Ariadne* is the most nearly perfect work of art Strauss and Hofmannsthal achieved, and that the little opera must have taxed the ingenuity and imagination of its creators to their utmost." At the same time the fundamental difference between

the minds of the two men revealed itself—the idealist librettist fascinated with mystical ideas, the practical composer interested in the relations between human beings. The elemental aspects of the plot led Strauss to come forth with some of his most glorious music, even if he was incapable of



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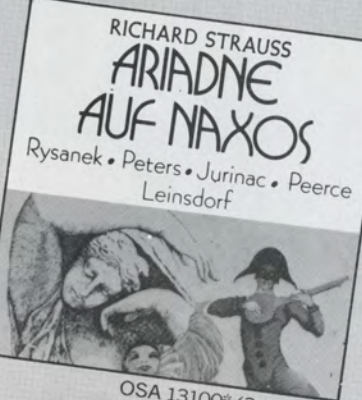
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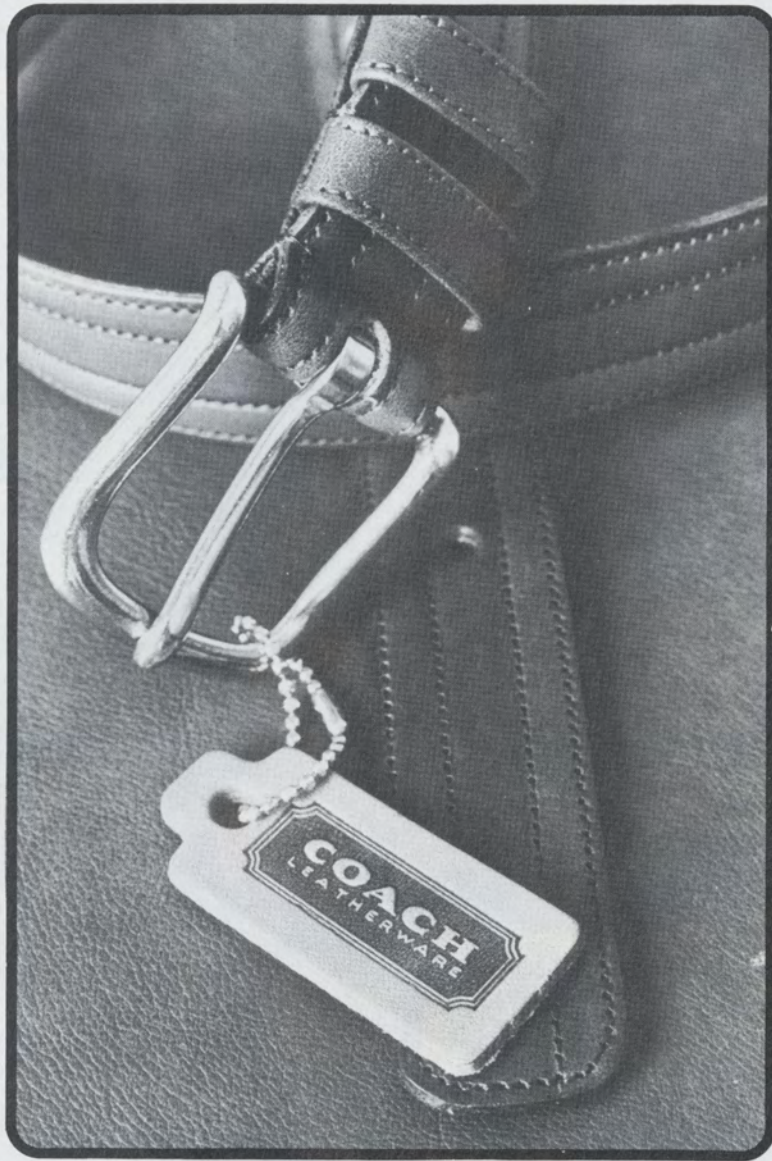
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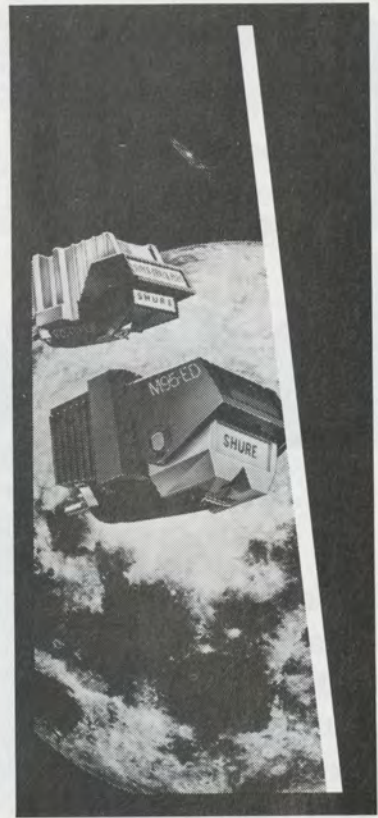
Hugo von Hofmannsthal and Richard Strauss, librettist and composer of *Ariadne auf Naxos*.

responding to the subtle metaphysics of the heroine's mental state and her relationship to Theseus and Bacchus. In the end, all the opposites—of opera seria vs buffo, of the two creative personalities—seem resolved, transformed, harmonized in what may be considered an intermezzo between *Der Rosenkavalier* and *Die Frau ohne Schatten*.

Already in a letter dated March 20, 1911, Hofmannsthal mentions a thirty-minute opera for small chamber orchestra called *Ariadne auf Naxos* which "is made up of a combination of heroic mythological figures in 18th-century costume with hooped skirts and ostrich feathers and, interwoven in it, characters from commedia dell'arte; harlequins and scaramouches representing the buffo element which is throughout interwoven with the heroic." He believes it can be most charming as a new *genre* reaching back to a much earlier one. "I am also

inclined to think, he writes, "that this interim work is necessary, at least for me, to make myself still more familiar with music, especially with your music, and to achieve something which brings us even closer together than in *Rosenkavalier*—which as a fusion of word and music satisfies me greatly, but not wholly."

This *Ariadne*, Hofmannsthal reasons in May of that year, will become an appendage to Molière's *Bourgeois Gentilhomme* (in his own adaptation) as a divertissement to replace the specified Turkish ceremony performed after dinner for Monsieur Jourdain and his guests, thereby providing an evening of theater and opera. "This is how I imagine it: not as a slavish imitation, but as a spirited paraphrase of the old heroic style, interspersed with buffo ingredients," he reiterates. "I imagine the character of Ariadne gently outlined, but altogether real, as real as the Marschallin. There is ample

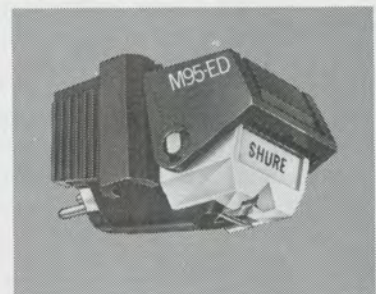


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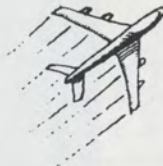
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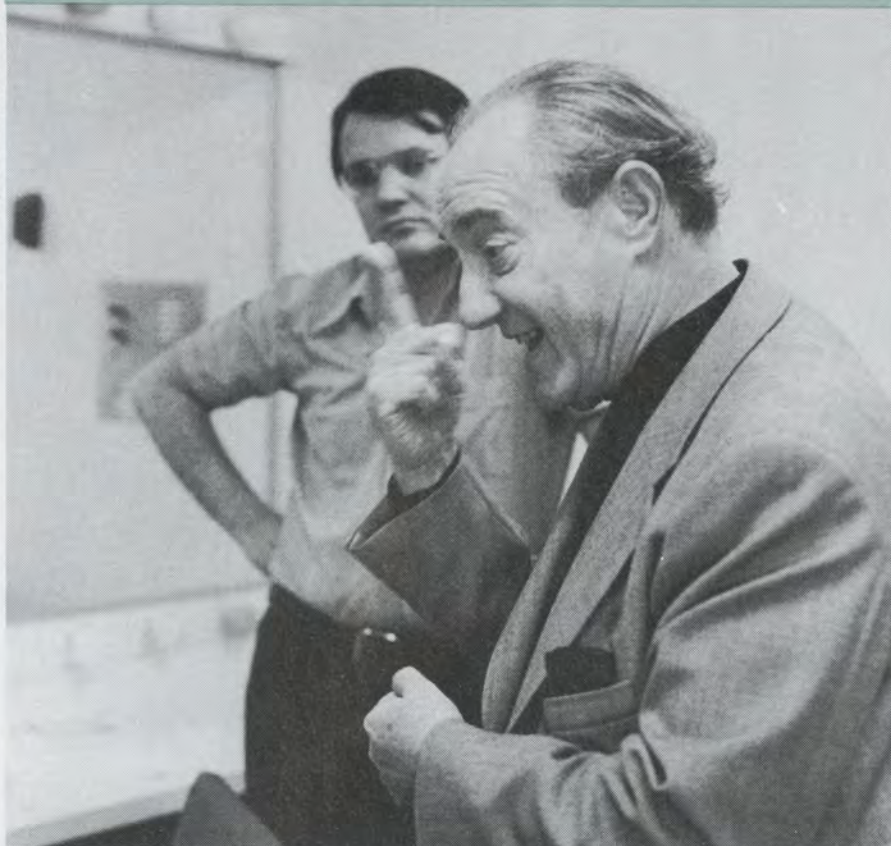
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Maestro Janos Ferencsik gleefully goes through a passage from *Ariadne* while tenor Allen Cathcart watches.

opportunity here for set numbers: duets, trios, quintets, sextets . . . This slight scaffolding for your music will have served its purpose if it gives you an opportunity of expressing yourself on a deliberately reduced scale, half playfully and yet *from the heart*." Strauss is somewhat optimistic, yet feels that the thin dramatic framework will need poetic execution. He then outlines his plan for *Ariadne* as a contralto, Bacchus a lyric tenor and Zerbinetta as the star role, with Kurz, Hempel and Tetrzzini in mind. The set musical numbers are to be a recitative and aria for *Ariadne*, Harlekin's song and a "great coloratura aria and *andante*, then rondo, theme with variations and all coloratura tricks (if possible with flute obbligato) for Zerbinetta, when she speaks of her unfaithful lover (*andante*) and then tries to console *Ariadne*: rondo with variations (two or three). A *pièce de résistance*." This is to be followed by

a male quartet, male buffo trio and finale with Bacchus' entrance, a love duet and final ensemble.

Hofmannsthal's answer is immediate, his feeling that this kind of discussion and interchange of ideas are indispensable to their collaboration. "We must not merely work together, but actually *into each other's hands*." Accepting the composer's desire of putting Zerbinetta in the limelight, he insists that the woman who plays her must cut a good figure and be able to act. "If I am to write this with relish, I must think of it as something most subtly contrived both in style and production." He then defends his ideas about the text, something he pursues throughout the creation of *Ariadne*: "When I think of heroic opera, whose spirit we mean to invoke, when I think of Gluck, of *Titus* or *Idomeneo*, this kind of thin, rectilinear quality, does not seem to me a fault. The intermingling with the other,

continued on p. 76

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# The Diva from Mississippi: Leontyne Price Then and Now

by Allan Ulrich

"Is *that* the way we're going to start? Is that the accent on this?"

Around Leontyne Price's eyes curs the unmistakable suggestion of a smile; the voice flutters slightly as she asks the questions. Professional politeness? Perhaps.

Soprano Leontyne Price (seated) in her debut role with the San Francisco Opera, Madame Lidoine in the American premiere of Francis Poulenc's *Dialogues of the Carmélites* in 1957. Blanche Thebom (left) was Mother Marie, Dorothy Kirsten was Blanche and Sylvia Stahlman was Sister Constance.

Photo by Robert Lackbenbach.





More likely, though, it's the shock of recognition. We've just proposed a discussion of the diva's two decades with the San Francisco Opera, and one suddenly perceives that she stopped counting a long time ago, that, only now have we forced her to add and subtract the years in her head. And, yes—they do come out twenty.

For Leontyne Price is the least backward-looking of artists, in a profession in which millions are to be made from memories. She may savor her past, which is rightly studded with its disproportionate share of triumphs, but she does not feast upon it. An excessive wallowing in nostalgia creates barriers in the mind between then and now; they cloud the mind, impede the learning process and disrupt the continuum of a notable career. I would suspect that Leontyne Price would rather leave the nostalgia to her admirers.

A happy moment with general director Kurt Herbert Adler between Leontyne Price's *Ariadne* performances in 1977.



Photo by Caroline Crawford.



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They, of course, can glut themselves thoroughly, especially if they've grown up at the San Francisco Opera. Leontyne Price holds the undisputed record among major singers for premiering new roles at the War Memorial, and they cover the spectrum of her extensive repertoire. First, there was the area in which she achieved her initial celebrity worldwide, the great dramatic Verdi heroines—*Aida* (1957), Leonora in *Il Trovatore* (1958), that other Leonora, in *La Forza del Destino* (1963) and Amelia in *Un Ballo in Maschera* (1965). Audiences from the 1971 season will remember, possibly with as much pleasure as Price does herself, her earthily adulterous barge owner's wife, Giorgetta, clothesline, straw broom and all, in Puccini's *Il Tabarro*; while she surprised most of the skeptics by conveying a good deal of Manon Lescaut's passionate delicacy in the dancing lesson in Act Two of the same composer's opera, a vehicle with which she inaugurated the 1974 season.

Mozart, too, has been well served here, by Price's melting Donna Elvira, a maiden effort she learned for the 1959 *Don Giovanni*. And she studied two contemporary works for our house, never, alas, to sing them again on a stage—the new prioress, Mme. Lidoine, in the American première of Francis Poulenc's *Dialogues des Carmélites* (1957) and the title-character in Carl Orff's *Die Kluge* (1958).

And another honor, one that may seem silly to all but the *prima donna* on whom it has been bestowed: Price has opened the season more times than any other soprano during the Adler regime: aside from the 1974 *Manon Lescaut*, there were the *Aidas* of 1959 and 1963 and the *Ernani* of 1968. We've been fortunate, too, to hear her Donna Anna in 1965 and her complete gallery of Puccini's heroines: Butterfly and Liù in 1961 and the 1963 *Tosca*.

Is it any wonder that San Francisco loves Leontyne Price?

And is it any less surprising that the foremost American dramatic soprano





As Leonora in the first *Il Trovatore* of her career, with the late Jussi Bjöerling in 1958.

of her generation returns time and time again to offer us her newest impersonation? This year she comes bearing a present which may reward its giver equally for seasons to come—a new role, *Ariadne auf Naxos*, by a new composer, Richard Strauss, which may further extend the repertoire of a soprano, who, at an age when most artists think of narrowing their horizons, seems content to go right on expanding hers.

Singers are commonly known to enter a state of shock months before tackling a new role; but the Leontyne Price we met in a sun-bathed dressing-room several weeks ago was as serenely relaxed as she might be in her own living-room. Now, when Leontyne Price is at ease, a remarkable thing

happens: a certain formality slips away and the conversation ranges freely and spontaneously over a wide variety of subjects. She tends to offer fewer statements, but speaks no less candidly, passionately or perceptively about where she's been and where she's going. The conversation is peppered, too, with a sprinkling of foreign phrases that remind one that Leontyne Price has been an adornment of the international opera scene since she made her Covent Garden debut in 1957, an event that led quickly to her conquest of the Vienna State Opera, an engagement made possible through the vision of the individual she now calls "my mentor," Herbert von Karajan.

She wears it all remarkably well. From how many other former citizens of Laurel, Mississippi, would we expect to be told that "there's a certain *Gemütlichkeit* in the ambience of San Francisco"?

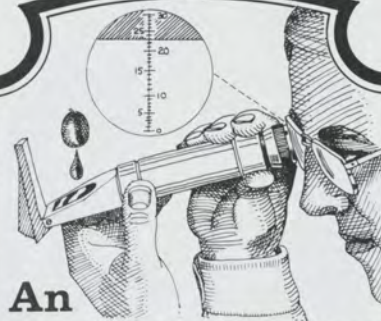
So to the beginning of the story.

Why has San Francisco been blessed with Leontyne Price's company for eleven of the last twenty seasons? You may think you know, and you may be right, but it's still comforting to hear it from the mouth of the diva herself:

"It's what you might call 'La Forza del Destino.' To put it mildly and very warmly, this is my starting point, my real home opera house in the sense that in San Francisco, I had my first real exposure in Grand Opera, and not just exposure, but my first major successes. The feeling is exemplified in the unique administrator that is Maestro Kurt Adler, whom I also consider my friend. I feel cozy here, cozy, warm, loved, appreciated and understood. It's a very simple thing—I just love it here. That's what I'm trying to say."

The love affair, Miss Price recalls, stretches back to 1952. That was the year that Maestro Adler first heard her, recently graduated from Juilliard.

"It was in a performance of *Porgy and Bess* at the Ziegfeld Theatre in New York. And then, there was my first big exposure, a major breakthrough for a

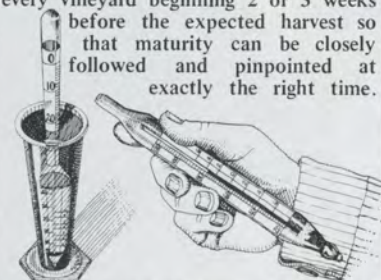


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Taking a curtain call on opening night of the 1968 season as Elvira in Verdi's *Ernani*.

black operatic performer, when the NBC Opera Theatre, under Maestro Peter Herman Adler and the late Samuel Chotzinoff, took a great risk on their particular budget with a production of *Tosca*, starring yours truly. Kurt's decision to engage me here came after that. The rest, I hope, is history."

What appealed to her about her debut role in *Dialogues des Carmélites*? The answer comes like a shot.

"To sing in a major opera house. Period. Actually it was a very appropriate role for me at the time."

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Pointers on *Ariadne* for Leontyne Price from conductor Janos Ferencsik.

how prevented her from packing her bags prematurely.

"It was a typical story of young lyric standing in the wings. It was a 'have score, will travel' kind of thing. It began an era of my career that was built on emergency appendectomies of a number of distinguished sopranos—to wit, La Stella here and La Cerquetti at Covent Garden."

The part given to Price, of course, was *Aida*; and this is one story she truly relishes.

"One afternoon, after lunch, there I was, minding my own business, and I was asked if I could sing the part in a few days. And I said, 'OK,' as simply as that, because I knew the score upside down. I was so calm, it must have been the blaséness of youth. I ran through the score with Maestro Molinari-Pradelli and everything was fine, no errors. I went down to poor Rose Goldstein, who was so confused about the costumes . . . I suggested maybe a light-colored flowing robe would do.

'Oh, no dear, you don't want anything light-colored,' Rose said, 'because the body makeup will rub off on it.' I tugged at my arm and assured her that 'Rose, that's one thing we won't have to worry about!'

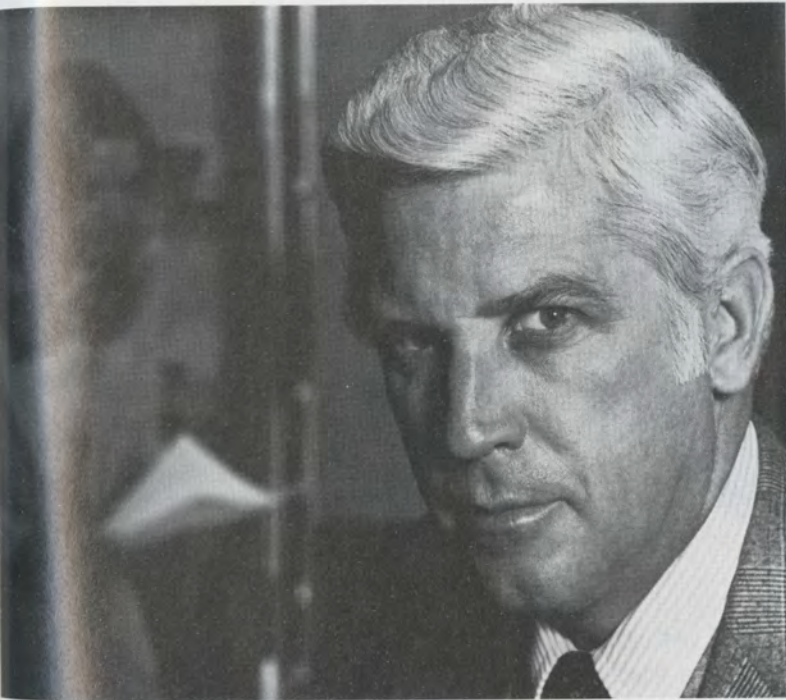
"Then I went down to the stage, and I remember being just flabbergasted to be on the same stage with a great artist like Robert Merrill. Well, they gave me all the instructions, except where to sing 'O terra, addio.' So, I went around as if I had a tin cup, saying, 'Would somebody please tell me where the tomb is? Now I don't mean to disturb anyone, but where is this act going to take place?' That was on the night of the performance!

"And that reminds me," Price continues, picking threads from the fabric of the past, "of the next season's *Die Kluge* with Lawrence Winters. I had this crazy blond wig, which was hysterical. It was one of the craziest experiences of my life—the tessitura of the part encompasses about six or



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seven notes, and there was an awful lot of *sprechstimme*. I really was the clown of the season in that production."

That incident recalls yet another.

"For my first Donna Elvira, I was so anxious . . . it shows you what a *prosciutto* I am . . . that, when it came time to enter with 'Ah, fuggi, il traditor,' I came out right in the middle of everybody else's part, and it never occurred to me that it was the wrong cue. I had this terrible fear, and I still do now: 'What if the prompter has a heart attack? What do you do then?' So I have this tendency to be a little too self-sufficient and I have to watch it. That night, I remember there was a cold, icy feeling that I was in the wrong place. It was a little hairy . . . I was very unpopular with my colleagues for a while. I've been forgiven, I do hope."

Of her associates in those early seasons, Price remembers with particular affection tenor Jussi Bjoerling, "the *einmalig* Jussi Bjoerling. He was so beautiful to me in *Il Trovatore* because I was so petrified. I will never forget that. His kindness and understanding, more than anything else, helped me to sing very well. And I'm very careful of that myself now. There's nothing more disheartening for a young artist, who is already in awe of a great performing figure, to have him or her lose something in the translation, by being difficult or strange. It can be terribly disillusioning."

After two decades one would expect an artist's attitudes towards her roles to evolve beyond the original encounter. And, in Leontyne Price's case, one would be right.

Take, for example, *Aida*. Both as a singer and as a black woman, it has meant much to her, yet she has recently found her attitude towards the part changing.

"*Aida* has been a singular personal experience for me since the beginning. I think I've retained some fairly pristine impressions of my vibrations about the role. As a character, she registered for me the sense of direction that most



token blacks have experienced, the sense of responsibility, the sense of being your best, the sense of making the most of the opportunity of the moment, so that those who come after you will find things not only a little easier, but will have more to build on themselves.

"That's really what the whole personal aura is about. I guess it's this *suntan Jeanne d'Arc* attitude of mine. But I'm not being jovial; it's a very serious matter.

"The role also meant something very deeply to me at each phase in my career; it's had strong parallels with what was happening to me personally and what was happening to my people—our growth, our striving for much more elasticity, for liberation and for our place in the scheme of things in our homeland. It may all sound terribly old-fashioned, but I don't really care if it does, because it's the truth.

"And yet, I wonder why *Aida* is always the obvious choice for a soprano of hue to make her *début* in. I'm confused about the obviousness of the whole thing. I find it provocative that the obvious is always so obvious. In America that should not be, and I hope that I've helped to make it a provocative question to many people.

"It's not always the obvious that is the best. As much as I love *Aida*, and as well as I think I can perform her, there are several other roles that are much more *bravura* for me, much more suited to my complete personality."

"Let's guess which ones they are. *Trovatore*?"

"Bingo!"

"*Forza*?"

"Bingo!"

Pause.

"Donna Anna. Bingo! It's what I call a 'falling off a log role!' You come to the theatre and express yourself to the fullest and go home.

"Now *Trovatore* has meant almost as much to me as *Aida* if not more. *Leonora* was my Met *début* role, it was my

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As Aida on the opening night of the 1959 season, with Irene Dalis as Amneris.

chance to sing here with Bjoerling and it was the springboard to my international career under Karajan. I just returned to Salzburg to sing Leonora after fifteen years and I had a terrific success. To meet yourself in competition and win, that's the most singular joy any creative artist can experience." How has she felt these roles developing

over the years? A momentary pause and Price continues.

"I think they are more controlled, but the word 'control' does not mean 'static.' It's the ability to pace yourself, the control of experience. I've always maintained that the secret to opera is pacing, how to keep at a certain standard for the whole evening. Let's face it:



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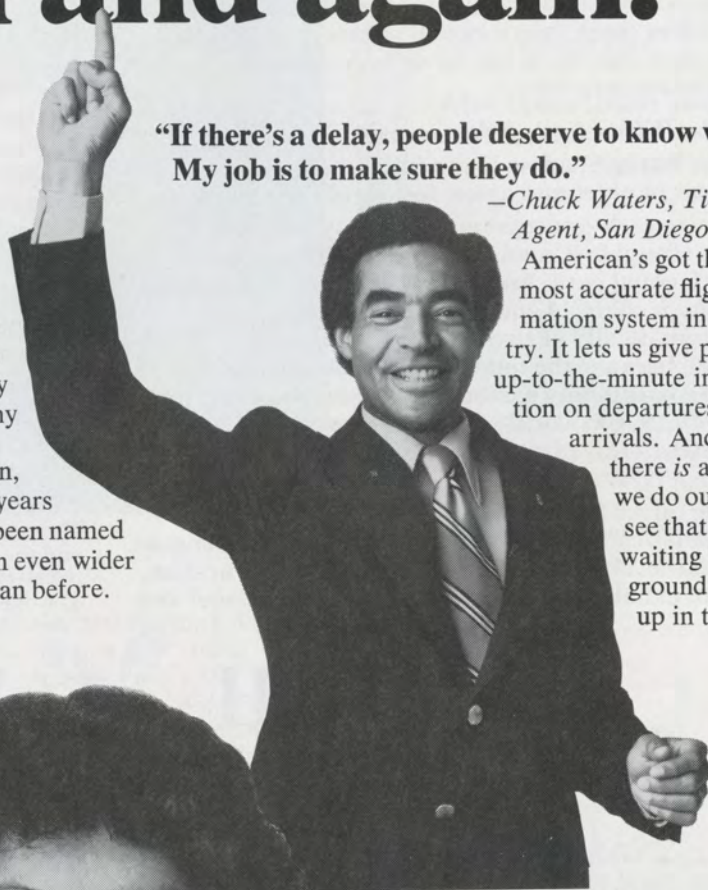
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Sarah Bernhardt I'm not, but that doesn't really blow my mind too much, yet I feel that I've managed to express myself histrionically over the years. I know exactly the chances I used to take as a young singer, in the purity of absolute youth, without thinking, which I just cannot do now. Certain things now take a bit more time, more reserves of energy, more care physically and psychologically which means more care vocally.

"Beginning with the last five years, I've entered the most mature stage of vocal production, the center of the voice itself. I'm proud to say that the elasticity is very much alive, which doesn't usually happen at this particular phase. Indeed, it's even more prominent, a fact which makes me wonder occasionally if I'm not on somebody else's time. "But I accept the gift with the challenge to try to maintain it. There are many stories about my cutting down

on performances, and as hard as it was for many people to accept, I'm pretty sure that that has been the key to longevity. Now, with this mature quality that appears to have settled, I'm doing a bit more performing. Yet I still am careful not to overdo, and that I get a special pleasure, personally, from what I take on.

"Still, I don't think I could really function if I didn't think that I had something to prove. It goes back to that 'Jeanne d'Arc' syndrome, but now it has a different flavor. Through the advances that I have made, I'm still young enough to enjoy the fruits of our progress. And I still feel that I must try to add a little more because I'm active enough. I tell myself, 'You must accept this responsibility as long as you can, because it was given to you.' " Maturity, challenges, responsibility... sufficient justification to sing *Ariadne auf Naxos* for the first time.



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Preparing for Ariadne's "reawakening" by Bacchus.

"The Strauss repertoire has been on my mind for several years," Price confesses, "and I tried to make up my mind between the Marschallin and Ariadne. It's a different type of challenge, exposure to an introspective kind of vocal expression. There's challenge in the German tongue, familiar to me from my *lieder* recitals, which runs against the obvious open flow of the Italian language.

"Ariadne appealed to me more because of my timbre. It cries out for a warm voice; it's really a very profound story, very feminine, very *féline*. She represents a certain type of womanhood; even now there must be some one-man women still around. That's the way I see her, and that's what I think will be a little different about my Ariadne, aside from the obvious. "Kurt just told me that all the performances are sold out, and I'm just flabbergasted! Every soprano likes to think that she's box office, I'll be very frank with you, but I had accepted the fact that it wouldn't happen with *Ariadne*. It makes me even more excited."

She's excited, too, about some of her recent recording projects, the Salzburg *Trovatore* (her third disc interpretation of the opera), the *Ariadne* she'll be taping with Sir Georg Solti in London,

right after the local performances, the *Otello* to be recorded next summer with Plácido Domingo and the next addition to her repertoire, *Santuzza* in *Cavalleria Rusticana*.

But there still remains a private Leontyne Price, who seems, more than ever, to be reaping the harvest of an illustrious career.

"I've got my house down in Greenwich Village, which is a kind of haven for me, and I spend a lot more time there. I've got two lovely little parakeets named Bonnie and Clyde; I work a lot in my garden, I'm a member of my Block Association; I know all my neighbors personally now; they tend to like me and accept the fact that I won't bite—it helps a great deal for late rehearsing without disturbing anyone. Now I put my jeans on and go do my own shopping. My dear friend, companion and housekeeper, who was with me all through my career, died about three years ago, so I'm not quite as spoiled as I used to be. I know about prices in the supermarket now. I'm a little more 'with it'—I could tell you more about the unemployment rate in Mississippi than I could the third act of *Aida*.

"I guess I've just become a little more normal—whatever that means." □



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**In tonight's martini  
the part of gin and vodka will be  
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White rum from Puerto Rico will finally play the role its distinctive clarity and smoothness have so well prepared it for.

In fact, white rum has already proven itself in rehearsal. It beat gin and vodka on taste and smoothness

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White rum is ready to take a leading role in the martini.

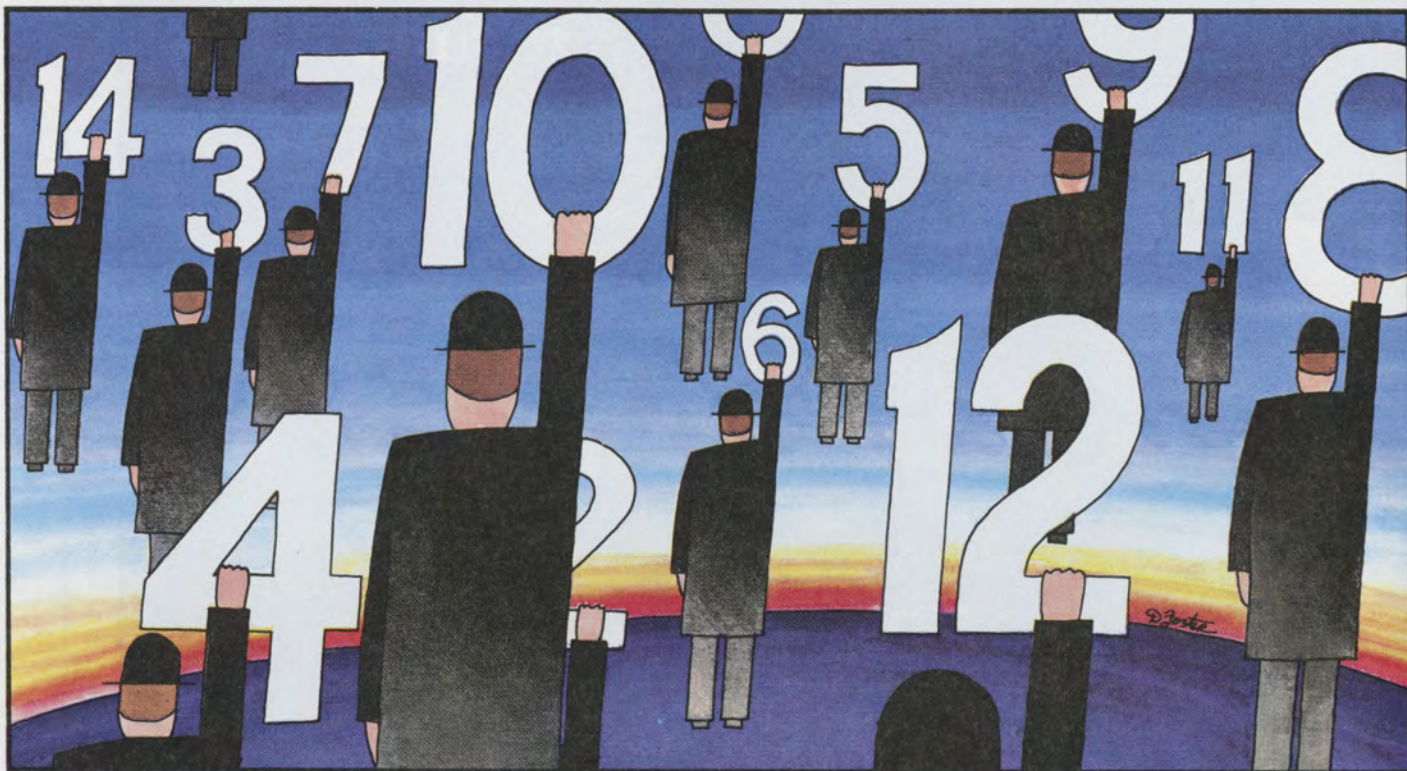
Like any new star, all it needs is a chance.

**PUERTO RICAN RUMS**





# There's more to choosing a low-tar cigarette than just picking a number.



Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."



As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar buildup flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.



10 mg.  
Kings  
12 mg.  
100's

More than just a low-tar number. **Parliament.**

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 10 mg "tar," 0.6 mg nicotine—  
100's: 12 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report, Aug. 77.





This year makes the 55th consecutive year that San Francisco Opera has presented its brilliant fall opera season. Advance ticket sales have been the highest in history, proof that the selection of operas meet with your approval and that you know the quality of the productions will be superb. San Francisco Opera is recognized as one of the great opera companies of the world, and we will do our utmost to continue to earn that reputation.

Three of the ten operas to be performed are new to San Francisco and, of the remaining seven, none has been seen in San Francisco for at least five years. Five of the productions come from other opera companies, two are new designs and only three have been seen in San Francisco heretofore. Productions exchanged with Metropolitan Opera for some of our productions include *Adriana Lecouvreur*, *Aida* and *I Puritani*. Two—*Idomeneo* from Cologne Opera and *Turandot* from Strasbourg Opera—were designed by Jean Pierre Ponnelle, who is well known to San Francisco audiences. The sharing of productions among opera companies is a trend of recent years to increase repertoires in an economical way. A new production of *Un Ballo in Maschera* was made possible by a gift from a friend of San Francisco Opera. Several other

generous patrons have made special gifts to help defray the costs of *Katya Kabanova*.

Production of grand opera is expensive. Even when we enjoy 100% capacity attendance, revenues from ticket sales cover only approximately 60% of our costs. The remainder, which in 1977 is estimated at \$2,800,000, must be raised from a variety of sources—generous patrons who finance new productions, guarantors, income from endowment funds, grants from local and federal governments, donations from the Opera Guild and from contributions to our annual Operating Fund campaign, the single biggest money raiser. Despite all of these generous contributors, we incurred a deficit of \$150,000 in 1976; such deficits, of course, cannot continue. We work hard to keep costs to a minimum (e.g., the sharing of sets and costumes with other opera companies), but they continue to increase as a result of the increase in cost of living. More than 78% of our costs are for payroll and fringe benefits. These increased costs can be recovered only partly through ticket price increases. We must increase significantly the number of contributors to the Operating Fund. If you are not presently a contributor, won't you now join those who help each year? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Our continued existence depends on you.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Roger Boas, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to

San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

This year's five student matinees, sponsored, as in the past, by the San Francisco Opera Guild, will present Gounod's *Faust*. Thousands of young people, most for the first time, are exposed to grand opera and they enjoy it thoroughly.

Just as this letter was written, the good news was announced that the funds are now available to complete the Opera House, by extending the rear to Franklin Street to provide vitally needed storage space, chorus rooms and other facilities. This is part of the Performing Arts Center project which contemplates a new symphony hall on the block bounded by Van Ness Avenue, Hayes, Franklin and Grove Streets, a rehearsal hall suitable for opera and ballet and a parking garage to replace the parking facilities displaced by the proposed new symphony hall.

Once again, San Francisco Opera is indebted to Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation, Oakland, California, for making live radio broadcasts of the complete 1977 season possible as a public service. These live broadcasts are heard up and down the West Coast and in Chicago, in the Bay Area over station KKHI AM/FM. This year, for the first time, delayed broadcasts of all ten operas will also be heard over more than 120 member stations of National Public Radio beginning early in October, an expansion that will enable millions of opera lovers throughout the country to enjoy our fine performances.

Enjoy our season!

WALTER M. BAIRD  
President,  
San Francisco Opera Association



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W. Anthony Waters <i>Musical Assistant to the General Director</i>	Margaret K. Norton <i>Ticket Sales Manager</i>	Nancy McDermott <i>Director of Development</i>
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D. M. Azinoff <i>Financial Consultant</i>		

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\*\*Trustee, National Opera Institute  
§Member, International Association of Opera Directors  
†Member, National Council on the Arts  
‡Board of Directors, OPERA AMERICA

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San Francisco Opera is a member of OPERA AMERICA and the Central Opera Service



# The Company

<i>Conductors</i>	Kurt Herbert Adler, Richard Bradshaw**, Riccardo Chailly*, Janos Ferencsik, Gianandrea Gavazzeni*, Heinrich Hollreiser*, Rafael Kubelik*, Paolo Peloso, Jean Périsson, John Pritchard
<i>Chorus Director</i>	Richard Bradshaw**
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paulette Haupt-Nolen‡, Ernest Fredric Knell, Warren Jones, Terry Lusk, Christofer Macatsoris*, Louis Salemno
<i>Boys Chorus Director</i>	William Ballard
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell, Ghita Hager, Jacques Karpo*, Jean Pierre Ponnelle, Günther Rennert, Raf Vallone**
<i>Productions Designed by</i>	John Conklin*, C. M. Cristini*, George Jenkins, Ming Cho Lee, Jean Pierre Ponnelle, David Reppa*, Günther Schneider-Siemssen*
<i>Costume Designers</i>	Ray Diffen*, Peter J. Hall*, Pet Halmen, Maria-Luise Walek**
<i>Lighting Designer and Director and Art Consultant</i>	Thomas Munn
<i>Choreographers</i>	Rael Lamb*, Bonita Rose*
<i>Assistant Stage Directors</i>	Grischa Asagaroff*, Julie Bellisle‡, Matthew Farruggio, Sheila Gruson**, Nicolas Joel**, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
<i>Language Coaches</i>	Nora Norden (German) Elena Servi Burgess (Italian and French)
<i>Production Assistants</i>	Larry French*†, Michele LeMeteyer‡, Nina Manos*, Renee Roatcap§*
<i>Assistant to the Lighting Director</i>	Christine Wopat*
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Costume Supervisor</i>	Janet Papanek*
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Karen Bradley, Candace Neal*, Rex Rogers
<i>Rehearsal Department</i>	Steve Catron*, Evan Baker*, Anne Bargar*
<i>Super Department</i>	Thomas E. Curran, III
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Sound Design</i>	Charles F. Swisher
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Producer</i>	Marilyn Mercur
<i>Official Photographers</i>	David Powers*, Ron Scherl
<i>San Francisco/Affiliate Artist Opera Program</i>	Susan Patton, Administrator Paulette Haupt-Nolen‡, Music Director
<i>Master Carpenter</i>	Technical Staff for the War Memorial Opera House
<i>Master Electrician</i>	Michael Willcox
<i>Master of Properties</i>	Jack Philpot Perrie Dodson

\*San Francisco Opera debut \*\*American opera debut †National Opera Institute Apprentice  
§Comprehensive Employment Training Act (C.E.T.A.) ‡Exxon/Arts Endowment Conductors Program

*The Knabe is the official piano of San Francisco Opera*

The 1977 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.



## SAN FRANCISCO OPERA 1977

### A Vintage 55th Season And A Record Annual Giving Goal: \$2.8 Million

We are privileged to enjoy the world's best opera here in the Bay Area year after year.

Like every major arts organization, San Francisco Opera faces a widening gap between earned income and expenses.

This year \$2.8 million must be raised from diversified sources to offset inflationary costs and avoid a deficit.

Blessed in recent years with successful seasons, Company ticket sales and other earned income reflect an enviable 60% of our annual operating budget.

The remaining 40%, however, must be met by voluntary gifts, grants, and production sponsorships from numerous individuals, corporations, foundations and arts agencies to help us realize a successful 1977 season.

San Francisco Opera belongs to you, the many thousands who attend its performances and enjoy its radio broadcasts and the Bay Area whose cultural life it enhances.

Your support is vitally needed now. Your tax-deductible gift, received no later than December 31, 1977, signifies your commitment to maintaining and sustaining our most glorious and principal cultural asset.

- Friend:  
\$35 to \$99
- Contributor:  
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- Donor:  
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Send to:

San Francisco Opera Association  
Development Office  
War Memorial Opera House  
San Francisco, California 94102  
(415) 861-4008, ext. 45

## Artists

Kathleen Battle\*  
Eleanor Bergquist\*  
Montserrat Caballé\*  
Dorothy Cole  
Fiorenza Cossotto\*  
Christiane Eda-Pierre\*  
Maria Ewing\*  
Gwendolyn Jones†  
Susanne Marsee  
Eva Marton\*  
Leona Mitchell  
Carol Neblett\*  
Elena Obratzova  
Maria Parazzini\*\*  
Patricia Payne\*\*  
Leontyne Price  
Katia Ricciarelli  
Hanna Schwarz\*\*  
Renata Scotto  
Nancy Shade  
Beverly Sills  
Elisabeth Söderström\*  
Pamela South†  
Jocelyne Taillon\*  
Carol Todd

Tatiana Troyanos  
Mildred Tyree\*  
Carol Vaness\*\*†  
Ruth Welting\*  
Beverly Wolff  
  
Wolf Appel  
Giacomo Aragall  
Aldo Bramante\*\*  
José Carreras  
Allen Cathcart\*  
Gianfranco Cecchele\*  
William Cochran  
Lawrence Cooper  
Rémy Corazza\*\*  
James Courtney  
John Davies  
Jozsef Dene\*\*  
Dale Duesing  
Joseph Frank  
Bonaldo Giaiotti  
David Cale Johnson\*\*†  
Robert Johnson\*  
William Lewis  
Frank Little\*

Chester Ludgin  
Barry McCauley\*\*†  
James McCracken  
Alexander Malta  
Raymond Manton  
Yuri Mazurok\*  
Norman Mittelmann  
Franz Ferdinand Nentwig\*\*  
Luciano Pavarotti  
William Pell\*\*†  
Ray Reinhardt\*  
George Shirley\*  
Cesar-Antonio Suarez\*  
Giuseppe Taddei  
Michael Talley\*  
Eric Tappy  
Giorgio Tozzi  
Ragnar Ulfung  
Ivo Vinco\*  
Ingvar Wixell  
Giorgio Zancanaro\*

\*San Francisco Opera debut  
\*\*American opera debut  
†San Francisco/Affiliate Artist—Opera Program

## Chorus

Janice Aaland  
Arlene Adams  
Deborah Alexander  
Kathy Anderson  
Candida Arias-Duazo  
Doris Baltzo  
Norma Bruzzone  
Louise Corsale  
Beverly Finn  
Lisa Louise Hill  
Lola Lazzari-Simi  
Cecilia MacLaren  
Tamaki McCracken  
Irene Moreci  
Janet Marie Noffsinger  
Rose Parker  
Anna Marie Riesgo  
Shelley Seitz  
Bonnie Jean Shapiro  
Claudia Siefer

Alma R. Simmons  
Linda Millerd Smeage  
Claudine Spindt  
Ramona Spiropoulos  
Sally S. Winnington  
Arlene Woodburn  
Garifalia Zeissig

Perry Abraham  
Winther Andersen  
Daniel Becker Nealeigh  
Kristen Robert Bjoernfeldt  
Duane Clenton Carter  
David M. Cherveney  
Robert Clyde  
Angelo Colbasso  
James Davis  
Robert Delany  
Bernard Du Monthier

Peter Girardot  
Gerald Johnson  
Conrad Knipfel  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Jim Meyer  
Thomas Miller  
Eugene Naham  
Charles L. Pascoe  
Kenneth Rafanan  
Thomas Reed  
Robert Romanovsky  
Philip L. Siegling  
Francis Szymkun  
James Tarantino  
D. Livingstone Tigner  
William Chastaine Tredway  
John Walters  
R. Lee Woodriff

## Extra Chorus

Roberta Bowmann  
Anne Buelteman  
Cynthia Cook  
Patricia Diggs  
Margaret Hamilton  
Christina Jaqua  
Susan D. Jetter  
Maureen Gail MacGowan  
Elaine Messer

Penelope Rains  
Nancy Wait  
  
Gennadi Badasov  
Michael Bloch  
Riccardo Cascio  
Joseph Ciampi  
Angelo Colbasso  
Kenneth Hybloom

Robert Klang  
Joseph Kreuziger  
Matthew Miksack  
Karl Saarni  
Karl Schmidt  
Lorenz Schultz  
Mitchell Taylor  
Gerald Wood



# Orchestra

## 1ST VIOLIN

Zaven Melikian  
*Concertmaster*  
Daniel Shindaryov  
*Concertmaster*  
Ferdinand M. Claudio  
William E. Pynchon  
*Assistant Principal*  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
Bruce Freifeld  
George Nagata  
Ernest Michaelian  
Michael Sand  
William Rusconi

## 2ND VIOLIN

Felix Khuner *Principal*  
Herbert Holtman  
Virginia Roden  
Barbara Riccardi  
Robert Galbraith  
Gail Schwarzbart  
Carol Winters  
Eva Karasik  
Linda Deutsch

## VIOLA

Rolf Persinger *Principal*

## CELLO

Detlev Olshausen  
Lucien Mitchell  
Asbjorn Finess  
Thomas Elliott  
Jonna Hervig  
Ellen Smith

CELLO  
David Kadarauch *Principal*  
Rolf Storseth  
Judiyaba  
Melinda Ross  
Tadeusz Kadzielawa  
Helen Stross

## BASS

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

## FLUTE

Walter Subke *Principal*  
Lloyd Gowen  
Gary Gray

## PICCOLO

Lloyd Gowen  
Gary Gray

## OBOE

James Matheson *Principal*  
Raymond Duste  
Deborah Henry

## ENGLISH HORN

Raymond Duste

## CLARINET

Philip Fath *Principal*  
Donald Carroll  
David Breeden

## BASS CLARINET

Donald Carroll

## BASSOON

Walter Green *Principal*  
Jerry Dagg  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## FRENCH HORN

Arthur D. Krehbiel *Principal*  
David Sprung *Principal*  
James Callahan  
Jeremy Merrill  
Paul McNutt

## TRUMPET

Donald Reinberg *Principal*  
Edward Haug  
Chris Bogios

## TROMBONE

Ned Meredith *Principal*  
McDowell Kenley  
John Bischof

## TUBA

Robert Z. A. Spellman

## TIMPANI

Elayne Jones

## PERCUSSION

Lloyd Davis  
Peggy C. Lucchesi

## HARP

Anne Adams *Principal*  
Marcella De Cray

## PERSONNEL MANAGER

Thomas B. Heimberg

## LIBRARIAN

Lauré Campbell

## Ballet

Elizabeth Cain  
Dixie Denis  
Hilda Falkenstein  
Kimberly Graves  
Linda Suzanne Heine  
Ellen Heuer

Jacqueline Low  
Cynthia S. Osborn  
Alleluia Panis  
Sherri Parks  
Jane Muir Thelen  
Maria Angela Villa

Allyson Way

Ric E. Abel  
Isom Buenavista  
Charles Foster  
Jeffry Judson

Gary Palmer  
Glenn Palmer  
Gerard Puciato  
James Voisine

Rael Lamb, *Ballet Master*

## Supernumeraries

Joan Bacharach  
Dottie Brown  
Madeline Chase  
Barbara Clifford  
Renee De Jarnett  
Mary Joyce  
Nancy Kennelly  
Francesca Leo  
Marilyn Mathers  
Cynthia Milana  
Edith Modie  
Ellen Nelson  
Louise Russo

Ellen Sanchez  
Elizabeth Schultz

Jesse J. Alexander  
Steve Bauman  
Bruce Bigel  
William W. Burns  
Thomas B. Carlisle  
Ron Cavin  
Steven Chaplin  
Rudolph R. Cook  
Burton F. Covel  
Donald Crawford

Everett E. Evans, Jr.  
Cliff Gold  
Gale Hudson  
Janusz  
William Joyce  
Julius Karoblis  
George LaLumiere  
George T. Lenahan  
Rodney McCoy  
Montague D. Meyer  
Lawrence Millner  
James W. Muth  
Paul Newman

Steven J. Polen  
Noble Edward  
Reynolds, Jr.  
Paul Ricks  
Ray Salazar  
Robert Schmidt  
Michael Scofield  
Thomas John Simrock  
Kent Speirs  
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## SPRING OPERA THEATER

produced by  
San Francisco Opera

Kurt Herbert Adler,  
General Director

# APRIL 1978

at the  
Curran Theatre

Four operas will be presented in English with exciting staging and fresh young American singers. The repertoire will include standard and unusual works.

Watch for Season  
Announcement!

for information on membership in Spring Opera Theater please call  
(415) 861-4008, ext. 26

# 1977 Season Repertoire

San Francisco Opera Premiere

ADRIANA LECOUVREUR

*Cilea*

IN ITALIAN

Scotto, Obratzsova, South,  
Tyree\*/Aragall, Taddei, Courtney,  
Frank, Davies, R. Johnson\*

Conductor: Gavazzeni\*

Stage Director: Vallone\*\*

Set Designer: Cristini/Paravicini

Choreographer: Rose\*

Chorus Director: Bradshaw\*\*

Scenic production owned by the  
Metropolitan Opera Association

Friday, Sept 9 8PM

Gala Opening Night

Tuesday, Sept 13, 8PM

Friday, Sept 16 8PM

Saturday, Sept 24, 8PM

Wednesday, Sept 28, 7:30PM

Sunday, Oct 2, 2PM

San Francisco Opera Premiere

IDOMENEO

*Mozart*

IN ITALIAN

Neblett\*, Eda-Pierre\*, Ewing\*/Tappy,  
Little\*, Shirley\*, Bramante\*\*

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Bradshaw

Production owned by the

Cologne Opera

Saturday, Sept 10, 8PM

Wednesday, Sept 14, 7:30PM

Sunday, Sept 18, 2PM

Tuesday, Sept 20, 8PM

Friday, Sept 23, 8PM

San Francisco Opera Premiere

New Production

KATYA KABANOVA

*Janáček*

IN ENGLISH

Söderström\*, Wolff, Marsee,  
Jones, Tyree/Lewis, Cochran,  
Ludgin, McCauley\*, Cooper

Conductor: Kubelik\*

Production: Rennert

Set Designer: Schneider-Siemssen\*

Costume Designer: Walek\*\*

Chorus Director: Bradshaw

Saturday, September 17, 8PM

Wednesday, September 21, 7:30PM

Sunday, September 25, 2PM

Tuesday, September 27, 8PM

Friday, September 30, 8PM

DAS RHEINGOLD

*Wagner*

IN GERMAN

Schwarz\*\*, Todd, Payne\*\* (Oct 1, 4, 7)

Taillon (Oct 12, 16, 22), Bergquist\*,

Tyree, Jones/Nentwig\*\*, Ulfung,

Dene\*\*, Appel, Malta, Bramante,

McCauley, Cooper

Conductor: Hollreiser\*

Stage Director: Hager

Designer: Skalicki

Saturday, Oct 1, 8PM

Tuesday, Oct 4, 8PM

Friday, Oct 7, 8PM

Wednesday, Oct 12, 7:30PM

Sunday, Oct 16, 2PM

Saturday, Oct 22, 1:30PM

FAUST

*Gounod*

IN FRENCH

Shade, Marsee, Taillon\*/Aragall,

Zancanaro\*, Tozzi, Davies

Conductor: Périssou

Stage Director: Karpo\*

Designer: Skalicki

Chorus Director: Bradshaw

Wednesday, Oct 5, 7:30PM

Saturday, Oct 8, 8PM

Tuesday, Oct 11, 8PM

Friday, Oct 14, 8PM

Sunday, Oct 23, 2PM

Special Family-Priced Matinee

Todd, Jones, Cole/McCauley,

Cooper, Courtney, Davies

Conductor: Bradshaw

Stage Director: Karpo

Rehearsed by: Farruggio

Designer: Skalicki

Chorus Director: Bradshaw

Saturday, Nov 26, 1:30PM

AIDA

*Verdi*

IN ITALIAN

Parazzini\*\*, Cossotto\*, Vaness\*/

McCracken, Mittelmann, Vinco\*,

Bramante, Talley\*

Conductor: Gavazzeni

Stage Director: Frisell

Set Designer: Reppa\*

Costume Designer: Hall\*

Choreographer: Lamb\*

Chorus Director: Bradshaw

Production owned by the

Metropolitan Opera Association

Saturday, Oct 15, 8PM

Tuesday, Oct 18, 8PM

Friday, Oct 21, 8PM

Monday, Oct 24, 7:30PM

Sunday, Oct 30, 2PM

Saturday, Nov 5, 1:30PM



**AIDA**  
*Verdi*  
IN ITALIAN

Marton\*, Troyanos, Vaness/Cecchele\*,  
Wixell, Giaiotti, Bramante, Talley

Conductor: Gavazzeni  
Stage Director: Frisell  
Rehearsed by: Farruggio  
Set Designer: Reppa  
Costume Designer: Hall  
Choreographer: Lamb  
Chorus Director: Bradshaw  
Production owned by the  
Metropolitan Opera Association  
Friday, Nov 18, 8PM  
Thursday, Nov 24, 8PM†  
Saturday, Nov 26, 8PM

**ARIADNE AUF NAXOS**  
*Strauss*  
IN GERMAN

Price, Welting\*, Troyanos, Bergquist,  
South, Jones/Cathcart\*, Ludgin,  
Duesing, Malta, R. Johnson, Frank,  
Davies, Cooper, Pell\*, Reinhardt\*

Conductor: Ferencsik  
Stage Director: Hager  
Designer: Jenkins  
Wednesday, Oct 19, 7:30PM  
Saturday, Oct 22, 8PM  
Tuesday, Oct 25, 8PM  
Friday, Oct 28, 8PM  
Sunday, Nov 6, 2PM

**TURANDOT**  
*Puccini*  
IN ITALIAN

Caballé\*, Mitchell, South,  
Jones/Pavarotti, Tozzi, Duesing,  
Corazza\*\*, Frank, Bramante, Manton

Conductor: Chailly\*  
Production: Ponnelle  
Assistant Director: Joël\*\*  
Set Designer: Ponnelle  
Costume Designer: Halmen  
Chorus Director: Bradshaw  
Production owned by the  
Strasbourg Opera  
Saturday, Oct 29, 8PM  
Tuesday, Nov 1, 8PM  
Friday, Nov 4, 8PM  
Wednesday, Nov 9, 7:30PM  
Sunday, Nov 13, 2PM  
Wednesday, Nov 16, 7:30PM  
Saturday, Nov 19, 1:30PM

**I PURITANI**  
*Bellini*  
IN ITALIAN

Sills, Vaness/Suarez\*, Zancanaro,  
Giaiotti, D. Johnson\*, R. Johnson

Conductor: Peloso  
Stage Director: Capobianco  
Set Designer: Lee  
Costume Designer: Hall  
Chorus Director: Bradshaw  
Production owned by the  
Metropolitan Opera Association  
Wednesday, Nov 2, 7:30PM  
Saturday, Nov 5, 8PM  
Tuesday, Nov 8, 8PM  
Friday, Nov 11, 8PM  
Sunday, Nov 20, 2PM  
Wednesday, Nov 23, 7:30PM

New Production  
**UN BALLO IN MASCHERA**  
*Verdi*  
IN ITALIAN

Ricciarelli, Battle\*, Payne/Carreras,  
Mazurok\*, Bramante, Courtney,  
Cooper, Talley, Davies

Conductor: Adler  
Production: Frisell  
Designer: Conklin\*  
Choreographer: Lamb  
Chorus Director: Bradshaw  
Saturday, Nov 12, 8PM  
Tuesday, Nov 15, 7:30PM  
Saturday, Nov 19, 8PM  
Tuesday, Nov 22, 8PM  
Friday, Nov 25, 8PM  
Sunday, Nov 27, 8PM

†Special Thanksgiving Night  
non-subscription performance,  
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\*San Francisco Opera debut  
\*\*American opera debut

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December 1, 1977  
May 28, 1978

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extension 39

### OPERA ACTION PREVIEWS

#### MARIN

Previews held at Del Mar School,  
105 Avenida Mira Flores, Tiburon.  
Lectures begin at 8:30 p.m. Series  
registration is \$8.50; single tickets are  
\$2 (\$1.50 for students and senior  
citizens). For information, please call  
(415) 388-2850.

September 8  
*ADRIANA LECOUVREUR*  
Gordon Engler

September 15  
*KATYA KABANOVA*  
Dr. Dale Harris

September 29  
*FAUST*  
Dr. Jan Popper

October 6  
*ARIADNE AUF NAXOS*  
Michael Barclay

October 27  
*TURANDOT*  
Dr. Dale Harris

#### SOUTH PENINSULA

Previews held at the Palo Alto  
Community Cultural Center, 1313  
Newell Rd., at 7:30 p.m. Series  
registration is \$10; single tickets are  
\$2.50 (\$1.25 for students with I.D.)  
For information, please call  
(415) 325-8451 or (415) 321-9875.

September 11  
*IDOMENEO*  
James H. Schwabacher, Jr.

September 18  
*KATYA KABANOVA*  
Dr. Dale Harris

October 9  
*ARIADNE AUF NAXOS*  
Dr. Jan Popper

October 16  
*TURANDOT*  
Dr. Jan Popper

October 30  
*I PURITANI*  
Dr. Dale Harris

Bus Service to San Francisco Opera  
performances is available. For  
information, please call (415) 493-8636.

### JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews  
will be held at the Curran Theatre at  
11:00 a.m. There is no admission  
charge. For information,  
please call (415) 567-8600.

September 7  
*ADRIANA LECOUVREUR*  
Michael Barclay

September 14  
*IDOMENEO*  
James H. Schwabacher, Jr.

September 20  
*KATYA KABANOVA*  
Dr. Jan Popper

October 18  
*ARIADNE AUF NAXOS*  
Stephanie von Buchau

October 27  
*TURANDOT*  
Dr. Dale Harris

### SAN JOSE OPERA GUILD PREVIEWS

Co-sponsored by the San Jose Opera  
Guild and Sunnyvale Community  
Center. All presentations will be held  
in the Sunnyvale Community  
Center, 550 East Remington Drive,  
Sunnyvale. All participants (including  
members of San Jose Opera Guild)  
must register directly to De Anza's  
Seminar-Lecture Series 90. Registration  
fee of \$3.00 entitles participants to  
attend one or all of the Opera  
Preview lectures. For information,  
please call Mrs. Artie Nicholson,  
(415) 967-3590.

Sept. 7, 7:30 p.m.  
*IDOMENEO*  
James H. Schwabacher, Jr.

Sept. 15, 10:00 a.m.  
*KATYA KABANOVA*  
Dr. Dale Harris

Sept. 22, 10:00 a.m.  
*ADRIANA LECOUVREUR*  
Dr. Jan Popper

Sept. 28, 7:30 p.m.  
*FAUST*  
James H. Schwabacher, Jr.

Oct. 6, 7:30 p.m.  
*AIDA*  
Dr. Marie Gibson

Oct. 13, 7:30 p.m.  
*ARIADNE AUF NAXOS*  
Dr. Arthur Regan

Oct. 20, 7:30 p.m.  
*UN BALLO IN MASCHERA*  
Dr. Marie Gibson

Oct. 28, 10:00 a.m.  
*TURANDOT*  
Dr. Dale Harris

Nov. 3, 10:00 a.m.  
*I PURITANI*  
Dr. Jan Popper

### UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be  
given on one Tuesday and nine  
Monday evenings at 7:30 p.m. at  
Richardson Auditorium, UC Extension  
Center, 55 Laguna St., San Francisco.  
Series registration is \$40; single  
tickets are \$5, on a space available  
basis, payable at the door. For  
further information, please call  
(415) 642-4141.

September 6 (Tues.)  
*ADRIANA LECOUVREUR*

September 12  
*IDOMENEO*



September 19  
KATYA KABANOVA

September 26  
DAS RHEINGOLD

October 3  
FAUST

October 10  
AIDA

October 17  
ARIADNE AUF NAXOS

October 24  
TURANDOT

October 31  
I PURITANI

November 7  
UN BALLO IN MASCHERA

#### NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fifth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Jr. High School, 2447 Old Sonoma Rd., Napa, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest Fly will again teach the course, using his collection of complete opera recordings, filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 7  
ADRIANA LECOUVREUR

September 14  
IDOMENEO

September 21  
KATYA KABANOVA

September 28  
DAS RHEINGOLD

October 5  
FAUST

October 12  
AIDA

October 19  
ARIADNE AUF NAXOS

October 26  
TURANDOT

November 2  
I PURITANI

November 9  
UN BALLO IN MASCHERA

#### OPERA EDUCATION WEST

##### EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at the Marketplace Antiques in Emeryville. Individual admission is \$3.00 with a \$15.00 series ticket for the full series of 7 lectures. Complimentary refreshments before

and after each lecture. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 5  
ADRIANA LECOUVREUR

September 8  
IDOMENEO

September 12  
KATYA KABANOVA

September 19  
DAS RHEINGOLD

September 26  
ARIADNE AUF NAXOS

October 3  
TURANDOT

October 31  
I PURITANI

#### FRIENDS OF THE KENSINGTON LIBRARY

A Preview of *Un Ballo in Maschera* will be held on Monday, November 7 at the Kensington Library, Arlington Ave., Kensington. The preview will begin at 8:00 p.m. and admission is free.

#### COGSWELL COLLEGE LECTURE SERIES

Series will be given at Cogswell College at 600 Stockton Street on Tuesday evenings at 7:00 p.m. Lectures by Stephanie von Buchau, Performing Arts Editor of San Francisco Magazine, Arthur Kaplan, Staff Writer of the San Francisco Opera and Allan Ulrich, free-lance music writer. Series registration is \$50; single tickets are \$6, on a space available basis, payable at the door. For further information please call (415) 433-1994, extension office.

September 6  
ADRIANA LECOUVREUR & IDOMENEO  
(double lecture)

September 13  
KATYA KABANOVA

September 27  
DAS RHEINGOLD

October 4  
FAUST

October 11  
AIDA

October 18  
ARIADNE AUF NAXOS

October 25  
TURANDOT

November 1  
I PURITANI

November 8  
UN BALLO IN MASCHERA

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Invitation to a "Day at Merola."

Calendar of *Merola Opera Program* events.

Invitations to dress rehearsal of *Spring Opera Theater* and *Western Opera Theater*.

Schedule of *Brown Bag Opera* performances.

Notification of *Opera Action* previews.

Advance announcements of *San Francisco Opera* events.

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Dancing — 10:00 p.m.

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Mrs. William M. Witter

#### Student Matinees

FAUST  
*Gounod*  
IN FRENCH

Tuesday, November 1, 1977, 1:30 p.m.  
Wednesday, November 9, 1977, 1:00 p.m.  
Friday, November 11, 1977, 1:30 p.m.  
Tuesday, November 15, 1977, 1:00 p.m.  
Friday, November 18, 1977, 1:30 p.m.

## SAN FRANCISCO OPERA COLOR POST CARDS



A new series of twelve beautiful full-color mailing cards of artists, scenes from operas and the exterior of the Opera House. On sale in the Box Office and lobby at every performance.



# Our Generous Supporters

The San Francisco Opera Association extends its sincere appreciation to all those contributors who have helped sustain and maintain our Company over the past year. Listed below are those corporations, foundations and individuals whose gifts and pledges of \$200 and over to the annual fund drive, the Guarantor Plan, production sponsorships, endowment payments, or other special projects were received between August 1, 1976 and September 1, 1977. Space does not permit us to pay tribute to the hundreds of others in our opera family of supporters who help make each season possible. To all we are deeply grateful for your continued support, so essential to the ongoing success of San Francisco Opera.

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continued on p. 57



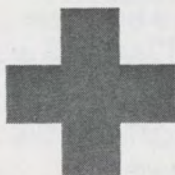
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Live quadraphonic broadcasts are made possible by Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

Friday, September 16	ADRIANA LECOUVREUR
Friday, September 23	IDOMENEO
Friday, September 30	KATYA KABANOVA
Friday, October 7	DAS RHEINGOLD
Friday, October 14	FAUST
Friday, October 21	AIDA
Friday, October 28	ARIADNE AUF NAXOS
Friday, November 4	TURANDOT
Friday, November 11	I PURITANI
Friday, November 25	UN BALLO IN MASCHERA

KKHI—AM 1550/FM 95.7	San Francisco
KFAC—AM 1330/FM 92.3	Los Angeles
KING—FM 98.1	Seattle
KOAP—FM 91.5	Portland
KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego
WFMT—AM 1450/FM 98.7	Chicago

All live broadcasts begin at 7:50 p.m. Pacific time.

San Francisco Opera broadcasts can also be heard throughout the United States on member stations of National Public Radio beginning in early October. Check local listings for date and time.

## KQED FM 88.5

### SUNDAY MORNING AT THE OPERA

Recorded operas with John Roszak, host.  
Gene Parrish interviews artists of the 1977 San Francisco Opera season during intermission. 11 a.m. every Sunday.

### ARTS REPORTING SERVICE

Charles Christopher Mark, publisher of  
*Arts Reporting Service Newsletter*, speaks from Washington, D.C.  
on the state of the arts in the United States and elsewhere.  
9:00-9:05 a.m. Monday through Friday.



## Ticket Information

SAN FRANCISCO OPERA BOX OFFICE

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

## Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the subscriber. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

## Opera Museum

The 1977 exhibit in the opera museum, prepared by the Archives for the Performing Arts, represents a survey of the 1977 San Francisco Opera repertoire and a special retrospective devoted to the career of Licia Albanese with the San Francisco Opera.

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. The museum display represents countless hours of research and preparation of visuals by Archives' director, Russell Hartley, and Judith Solomon, his assistant, with Herbert Scholder handling arrangements for the section on Licia Albanese.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

The opera museum, in the south foyer, box level, is open free of charge during all performances.



The first name for the martini.  
The last word in gin.





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Opera in one act with a prologue by RICHARD STRAUSS

Text by HUGO VON HOFMANNSTHAL

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# Ariadne auf Naxos

(IN GERMAN)

*Conductor*

Janos Ferencsik

*Stage Director*

Ghita Hager

*Designer*

George Jenkins

*Lighting Designer*

Thomas Munn

*Musical Preparation*

Philip Eisenberg

CAST

*The music master*

Chester Ludgin

*Majordomo*

Ray Reinhardt\*

*Lackey*

John Davies

*Officer*

William Pell\*

*Composer*

Tatiana Troyanos

*Tenor (Bacchus)*

Allen Cathcart\*

*Wigmaker*

Lawrence Cooper

*Zerbinetta*

Ruth Welting

*Prima Donna (Ariadne)*

Leontyne Price

*Dancing master*

Joseph Frank

*Arlecchino*

Dale Duesing

*Brighella*

Robert Johnson

*Truffaldino*

Alexander Malta

*Scaramuccio*

Joseph Frank

*Naiade*

Eleanor Bergquist

*Dryade*

Gwendolyn Jones

*Echo*

Pamela South

\*San Francisco Opera debut

*First performance: Stuttgart, October 25, 1912*

*First performance of full operatic version:  
Vienna, October 4, 1916*

*First San Francisco Opera performance:  
October 8, 1957*

WEDNESDAY, OCTOBER 19 AT 7:30

SATURDAY, OCTOBER 22 AT 8:00

TUESDAY, OCTOBER 25 AT 8:00

FRIDAY, OCTOBER 28 AT 8:00 (Live broadcast)

SUNDAY, NOVEMBER 6 AT 2:00

PROLOGUE:

The home of a nouveau-riche gentleman of the eighteenth century.

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THE OPERA:

On the island of Naxos.

*Please do not interrupt the music with  
applause*

*Latecomers will not be seated during the  
performance after the lights have dimmed  
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arrived on time*

*The use of cameras and any kind of  
recording equipment is strictly forbidden*

*The performance will last approximately  
two and one-half hours*



## SYNOPSIS / ARIADNE AUF NAXOS

PROLOGUE: In the home of the "richest man in town," preparations are under way for a performance of a new *opera seria*, *Ariadne auf Naxos*, which has been commissioned by the host as entertainment for his guests. It is to be followed by a light comedy called *Zerbinetta and Her Lovers*. Hearing that an Italian comedy is to follow his pupil's opera, the Music Master warns the Majordomo that the Composer will never permit it. The Majordomo replies simply that the master of the house does as he pleases. The Composer arrives demanding more rehearsals, as usual. Denied the extra rehearsal time, he tries to give directions to the Tenor, but his words fall on deaf ears because the Tenor is arguing with the Wigmaker.

Zerbinetta appears and the Composer is entranced. When he hears that she and her troupe are going to be on the same program as his opera, however, he flies into a rage. The Majordomo returns to announce that his master has decided that the two entertainments will be presented simultaneously, with a display of fireworks as a grand finale. The Composer tries in vain to explain that his opera is about Ariadne, a faithful woman who loves but once in a lifetime, and must not be played with any other story. Meanwhile, the Dancing Master instructs the Composer and the Music Master to make cuts in the opera while the Tenor and Prima Donna argue over whose part will be longer. The Dancing Master tries to describe the plot of the combined works to Zerbinetta, telling her that Ariadne is waiting for a new lover. The Composer is

outraged at this affront to his faithful heroine. Zerbinetta informs her troupe — Arlecchino, Scaramuccio, Truffaldino and Brighella—that they will play a group of travelers who accidentally land on Ariadne's island. Beguiled by Zerbinetta, the Composer listens eagerly as she tells him that she too, like his heroine, Ariadne, yearns for a lasting love. They are interrupted by the Prima Donna who threatens not to perform, but the Music Master, soothing her ego, persuades her to fulfill her commitment. The Composer, inspired once again, greets his teacher praising the glories of music. But when he sees the comedians' antics, he is again plunged into despair.

OPERA: Ariadne, abandoned by her lover Theseus, laments her fate by a grotto on the island of Naxos. She is attended by three nymphs, Naiade, Dryade and Echo. Arlecchino tries without success to revive her spirits. Ariadne declares that she will wait for the messenger of death to carry her away. Disapproving of this attitude, Zerbinetta steps forward and describes the nature of woman: to love and be loved, whether by one or by many. The comedians vie for Zerbinetta's affections with Arlecchino apparently emerging the victor. The nymphs rush in heralding the arrival of Bacchus. Ariadne welcomes him ecstatically, believing him to be the messenger of death. Each is attracted to the other; Ariadne forgets her despair over Theseus and the two are united in love. As they withdraw, Zerbinetta, delighted with the outcome, proclaims that it is woman's nature to see the man she loves as a God and submit to him.



# Ariadne auf Naxos: Strauss as Classicist

by ALLAN ULRICH

What may not be immediately apparent to the ear strikes the eye after even the most cursory glance at the chronological list of Richard Strauss's works: *Ariadne auf Naxos*, and the five arduous years devoted to the fashioning of the opera into the form we now enjoy it, occupied, almost precisely, the middle years of its composer's career, in itself a 72-year testament to the renewability of genius and the virtues of sheer hard work.

"Occupied," in this context, is perhaps too gentle a word; "besieged" would be more appropriate.

Posterity has willed to us a unique picture of Richard Strauss, that of a remarkably facile, genuinely sanguine composer, easily capable of attacking several projects simultaneously and of completing them with equal distinction and few emotional scars. And it was this special gift, this refusal to perspire in public, that was to tarnish Strauss's reputation, even at its zenith. He was a "professional" composer, in the way, say, that Anthony Trollope was a "professional" novelist—he wrote because it was his job to do so and because he suspected that there was an audience for his music (the fact that he became the wealthiest composer in Germany proved that he was right, too). Yet, we must remember that he derived from a late Romantic era which regarded visible stress and strain as necessary components of artistic expression, emblems of a composer's integrity, and he simply did not fit the mold. (For his own part, Strauss could never understand why his contemporary, Gustav Mahler, one of today's household symbols for creative suffering, was always so miserable, and Arnold Schönberg might have descended from another planet.)

But the vexation felt by Strauss over the *Ariadne* project was sufficient to shatter this image of *Gemütlichkeit* irretrievably. He was to fuss and fret over this "favorite child" from March 1911, when it was first proposed by his librettist, Hugo von Hofmannstahl, to a date long past the 1916 Vienna première of the definitive version. Certainly, the Strauss oeuvre did not grow appreciably in other directions during those years. Only two large-scale works were realized, the ballet *Josephslegende*, completed for Diaghilev's Ballets Russes in 1914, adjudged, then as now, a mediocre failure; and the mammoth *Eine Alpensinfonie* (1915), an extension, on even a grander plane, of the wildly successful tone poems of the '80s and '90s.

The span of time dedicated to *Ariadne* was not, in the Straussian scheme of things, necessarily unusual. After all, *Die Frau ohne Schatten* was first discussed in 1911 and not truly realized until the years 1914-18; and Strauss's most protracted project, the opera *Die Liebe der Danae* was initially sketched by Hofmannstahl in 1920, finished in 1940, and not performed publicly until the 1952 Salzburg Festival, a full three years after the composer's death!

What is fascinating throughout the whole affair is the unwillingness of the two collaborators to make any but the most informal gesture towards abandoning the project. Rather, as their correspondence indicates time and again, one senses a mutual desire to develop a single idea into its most palatable, most demonstrably vivid theatrical form. One might expect this from the visionary Hofmannstahl, but, from the pragmatically inclined Strauss, whose fecundity and good luck had granted him theatrical success since *Salome*, this quasi-obsession comes as something of a surprise.

Only if we see the audacious experiment of *Ariadne auf Naxos* as the first chapter of a new phase in the Strauss career does his extraordinary tenacity become understandable. The opera was to initiate a distinct strain of neo-classicism, both in subject matter and formal arrangement, that was to involve Strauss intermittently through the waning autumn of his existence.

And it was Hofmannstahl who was to provide the impetus, as he would on five other memorable occasions. His proposal, the intertwining of heroic mythological characters with *buffo* elements, quickly elicited from Strauss a plan for set musical numbers—the recitative and aria for Ariadne, the song for Harlekin, Zerbinetta's coloratura scene, and so on—that was, in larger contour, to change very little over the next several years. Strauss, too, suggested the orchestral composition, a chamber band of "15 to 20 players."

Although rarely mentioned in the correspondence, one name from the past hovers just below the surface. The Straussian adoration of Mozart had been for a long time an openly admitted and deeply cherished tenet. It is something that even the casual observer of the Strauss career will acknowledge. After all, Strauss acted as co-founder of the Salzburg Festival, dedicated to the older musician's memory, and the parallels between the Countess/Cherubino and the Marschallin/Octavian are not unintentional; and wasn't it Hofmannstahl himself who reminded Strauss at one point that their *Frau ohne Schatten* might resemble *Zauberflöte*?

These similarities are, in the truest meaning of the word, superficial. The Mozart that so bewitched Strauss was the ardent young composer of *opera seria*, the perfecter of established forms, the subtle forger of new forms to match ancient feelings—in short, the Mozart who wrote *Idomeneo*. It would not be amiss to view this 1781 work as the point of inspiration for *Ariadne auf Naxos*.

Like Wagner, Strauss's fascination with the operatic reformers of the 1770s manifested itself early in his career; and like Wagner and several other German composers who had built personal shrines to artists of the past,



Strauss felt that the greatest act of homage to an established masterpiece was to cut it, rearrange it, reharmonize it, rescore it, recompose it and otherwise render it fit for contemporary audiences. Thus, in 1889, upon taking up his appointment at the Weimar Court Theatre, one of Strauss's first acts was to prepare a full-scale revised edition of Gluck's *Iphigénie en Tauride*. The shade of Gluck was to return to Strauss over a half century later, of course, as an almost felt presence, in his ultimate work for the stage, the luminous *Capriccio* of 1942, an extended discussion of the relative importance of words and music to the operatic experience, and much, much more, all cast in the most purely neo-classicist terms.

But it was Mozart to whom Strauss returned time and again. His insistence on including a Mozart work in most of his concerts and his habit of conducting the symphonies with all the repeats restored even became a little in-joke in sophisticated Central European musical circles. Finally in 1931, at the Wiener Staatsoper, Strauss himself led his own version of *Idomeneo*, an edition which retained Mozart's orchestration, minus the harpsichord, but altered the rest of the score considerably.

Hofmannstahl, with his instinctive grasp of his collaborator's artistic concerns and possibilities, indeed mentions (in a letter quoted at length elsewhere in this magazine) "the thin, rectilinear quality" of *Idomeneo* as the ideal for which he was striving. And, as the letters proceed, Strauss gradually mingles the formal qualities of the Mozartian *opera seria* with the personality of the composer himself and the milieu in which he worked. Thus, when both men had seen the necessity of setting *Ariadne* adrift from their adaptation of Molière's *Le Bourgeois Gentilhomme*, while retaining some kind of explanatory material for the audience, attention focused upon the Composer, who, along with his Music Master, played a subsidiary role in the Molière. After some hesitation, Strauss decided to expand the Composer as a *travesti* role, only because he felt confident that every company maintained on its roster at least one mezzo soprano of outstanding histrionic ability. (Have times really changed?)

And Strauss furnished to Hofmannstahl a precise description of the qualities he sought: "a young Mozart, say, at the Court of Versailles or among the Philistines of the Munich Court, for whom, at the age of sixteen, he composed *Idomeneo*." Strauss's chronology of Mozart's life may have been wrong, but the impulse behind the idea was esthetically, overwhelmingly right.

Yet, it would be a mistake to consider the neo-classical experiment of *Ariadne* as totally lacking in foundation in Strauss's earlier works. The *Iphigénie* adaptation has already been mentioned. Strauss scholar Norman Del Mar would trace the opera's roots back to *Also Sprach Zarathustra* of 1896, when Strauss deploys the orchestra as an overgrown chamber ensemble for the first time; and a jump ahead to *Rosenkavalier* finds the Marschallin's Act 1 monologue accompanied by a string quintet.

But, perhaps, the most fascinating source for *Ariadne* is

a proposed, but never completed ballet of 1900, *Die Insel Kythere*, inspired by Watteau's great painting, "L'Embarquement pour Cythère." From this origin derives the B-flat *Naturthema* accompanying the "Bald aber naht ein Bote" section of Ariadne's monologue, "Es gibt ein Reich." In the uncompleted work, the theme served as a solemn entrance hymn for Venus and Adonis.

The lessons of *Ariadne auf Naxos*, even the bitterly learned ones, soon grow apparent in the Strauss canon. From the incidental music to the Molière play, the composer soon fashioned his most perfectly wrought, most delectably scored neo-classic orchestral suite (1920). Two more works in a similar vein were to follow, both inspired by keyboard selections of Couperin, the *Tanzsuite* of 1923 and the *Divertimento* of 1941.

The influence on later operas is equally evident. The critic Ernst Krause has spoken of the "Grecian Strauss," a triptych of works steeped in the Hellenic spirit, of which *Ariadne* constitutes the first and *Daphne* and *Die Liebe der Danae* the latter two panels. No longer does Strauss plumb his mythological material for its implications of psychosis as he did with Hofmannstahl in *Elektra*. Rather, he fleshes in the legends delicately, sensuously, even humorously.

But it is only in *Ariadne* that he attempts to see the myth in terms that suggest universal application. *Ariadne* remains the exemplar of the classical ideal of fidelity and purity, the questor after eternal solutions, while Zerbinetta represents a strain of temporary, if true pleasure. Their worlds co-exist, but refuse to mingle; and, in his final revision of the score, Strauss carefully removed those passages in which their spheres intersect.

His orchestration, now grown to 37 players, reflects this purpose. The opera now is scored for two flutes (doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, six violins, four violas, four cellos, two double basses, grand piano, two harps, harmonium, celesta, drum, tambourin, triangle, small drum, cymbals and chimes. The harmonium is reserved almost exclusively for *Ariadne*, while Zerbinetta and her four *Commedia dell'Arte* cronies utter recitatives to a piano accompaniment. Very rarely does one feel that the reduced orchestra handicaps the musical texture. It may threaten to explode in the final scene with Ariadne's cry to Bacchus of "Theseus! Nein! Nein!" but there are few such moments in the score.

Strauss and Hofmannstahl, of course, merely intended to present the *Ariadne-Zerbinetta* dichotomy without proselytizing for either extreme, although the composer's elation in setting Zerbinetta's aria (shortened by 57 bars and lowered a tone in the 1916 revision) make one doubt his impartiality. But the most arresting observation about the opera is the effect of the Prologue. While one admires the *Ariadne-Bacchus* scenes and cheers the coloratura who sweeps through her "Grossmächtige Prinzessin," it is, almost inevitably, the Composer who touches the heart most. Perhaps, despite his reluctance, Strauss was closer to his classical ideal than even he imagined.



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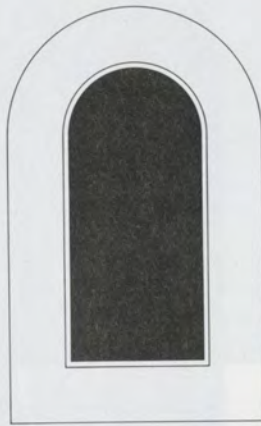
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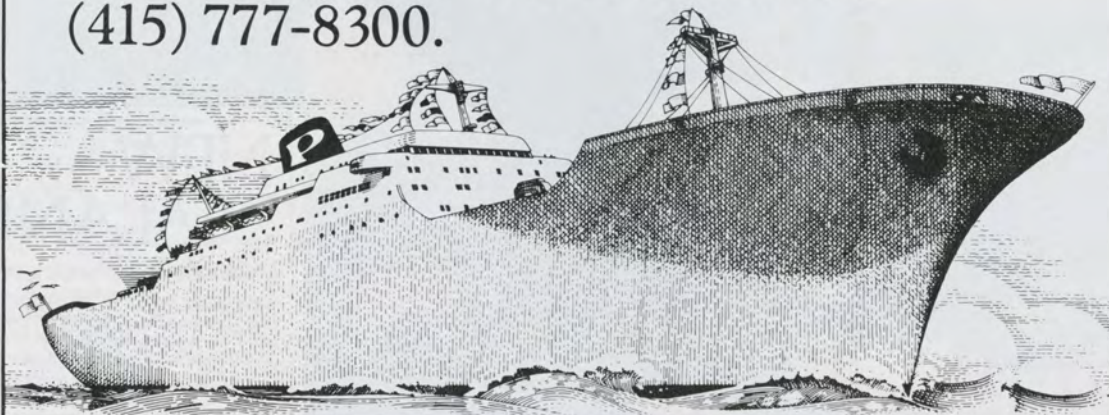


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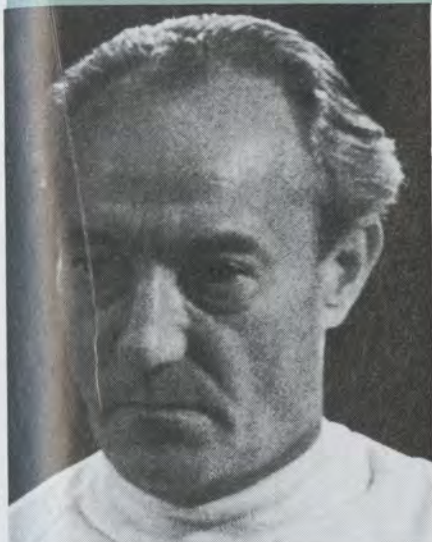


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GHITA HAGER

GEORGE JENKINS



Eminent Hungarian conductor Janos Ferencsik leads this season's performances of *Ariadne auf Naxos*. Maestro Ferencsik made his American debut with the San Francisco Opera in 1962, conducting *Carmen*, *Der Rosenkavalier*, *Così fan tutte* and *Falstaff*. Music director of the Hungarian State Orchestra since 1952, he has been heard with all of the major symphony orchestras of Europe, including the Vienna Philharmonic, the London Symphony, the Orchestre de Paris, the Orchestre de la Suisse Romande, the Stockholm Symphony and the leading orchestras in the Soviet Union. Maestro Ferencsik was General Music Director and Chief Conductor of the Hungarian State Opera from 1957 to 1974. Since then, he has conducted such operas as *Lohengrin*, *Boris Godunov*, *Tosca*, *The Marriage of Figaro*, *Der Rosenkavalier* and *The Gypsy Baron* as guest conductor of the Vienna State Opera, the Deutsche Oper of Berlin, the Teatro Colon in Buenos Aires and the opera houses of Dresden, Munich and Wiesbaden, among others. With the Hungarian State Orchestra, Maestro Ferencsik has toured extensively in Europe, the United States and the Far East. In 1979 he will conduct the Chicago and Detroit symphony orchestras. Awarded the Grand Prix du Disque in 1976 for his recording of Liszt's *The Legend of St. Elizabeth*, Maestro Ferencsik has also received the highest decoration in Hungary for his artistic achievements.

Estonian-born Ghita Hager, who directs the 1977 revivals of *Das Rheingold* and *Ariadne auf Naxos*, was the first woman stage director for San Francisco Opera's fall season when she debuted with the Company in 1968. She prepared for her career as opera director by immersion in every phase of operatic theater, beginning as a dancer at age ten. Educated in her native country and in Germany, Miss Hager performed important solo roles as principal dancer with the Munich State Opera from 1945 onwards, later marrying its then assistant stage director, Paul Hager. With him, she acted as choreographer, assistant stage director and eventually as co-producer for numerous opera houses in Germany, Austria, Belgium, Switzerland and Italy. Her association with the San Francisco Opera began in 1954. Miss Hager joined the Western Opera Theater affiliate company at its founding in 1967, directing such works as *La Bohème*, *The Crucible* and *The Elixir of Love*. Credits as stage director for several productions with Spring Opera Theater preceded her fall opera debut. After the 1968 *Il Barbiere di Siviglia*, she returned the following year for *Ariadne auf Naxos* and the year after as co-director (with Geraint Evans) of *Falstaff*. Other assignments included *Carmina Burana* (1971), *Le Nozze di Figaro* (1972), *La Bohème* (1973), *Parsifal* and *Madama Butterfly* (1974) and last year's revivals of *Die Walküre* and *Il Barbiere di Siviglia*. Miss Hager has recently directed several works for Portland Opera, including the American premiere of Krenek's *Life of Orestes* in 1975, and Rossini's *La Cenerentola* and Wagner's *Die Meistersinger* earlier this year.

Stage designer and theater consultant George Jenkins supervises a redesigned version of his original 1957 production of *Ariadne auf Naxos*. Since his first Manhattan play in 1943, Jenkins has been responsible for well over 25 theater designs, including such memorable hits as *I Remember Mama*, *Mexican Hayride*, *Lost in the Stars*, *Bell, Book and Candle*, *The Bad Seed*, *Two for the Seesaw*, *The Miracle Worker*, *A Thousand Clowns*, *Wait Until Dark* and, most recently, *Sly Fox*, starring George C. Scott, based on Ben Jonson's *Volpone*. As motion picture art director, Jenkins' credits include *Best Years of Our Lives*, *Secret Life of Walter Mitty*, *The Subject was Roses*, *Klute*, *Paper Chase*, *Funny Lady* and *All the President's Men*. He has also created the designs for several plays and pageants at the Jones Beach Marine Theatre. Jenkins' previous production designs for the San Francisco Opera are *La Bohème* and *Così fan tutte*, in addition to *Ariadne*.



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LEONTYNE PRICE



RUTH WELTING



Internationally acclaimed soprano Leontyne Price celebrates the 20th anniversary of her San Francisco Opera debut by performing the title role in *Ariadne auf Naxos*, her first excursion into the Strauss repertoire on any opera stage. Miss Price initially appeared with the Company in 1957 as Madame Lidoine in the American premiere of Poulenc's *The Dialogues of the Carmelites*, and that same season sang her premiere Aida. Other firsts with the San Francisco Opera include Leonora in *Il Trovatore* (1958), Donna Elvira in *Don Giovanni* (1959), Leonora in *La Forza del Destino* (1963), Amelia in *Un Ballo in Maschera* (1965), Giorgetta in *Il Tabor* (1971) and the title role in *Manon Lescaut* (1974). Miss Price's debut at the Metropolitan Opera in *Il Trovatore* opposite Franco Corelli in 1961 was the occasion of a 42-minute ovation. Leonora remains one of the soprano's favorite roles. She recently sang it at both Salzburg and Vienna under the direction of a frequent colleague, Herbert von Karajan, with whom she has just recorded the role. Miss Price was chosen to open the new Metropolitan Opera House at Lincoln Center in Samuel Barber's *Antony and Cleopatra*. In recent years Miss Price has been dividing her time between the opera and the concert stage. Her last San Francisco appearance was in a joyously received recital sponsored by the San Francisco Opera at the Opera House on November 21, 1976. In addition, she continues to add to an already vast catalogue of recordings: the fourth in the award-winning Prima Donna series and, with Sir Georg Solti, both a new Verdi *Requiem* and, following her appearances here in the role, *Ariadne auf Naxos*.

Young American lyric coloratura Ruth Welting makes her public debut with the San Francisco Opera as Zerbinetta in *Ariadne auf Naxos*, a role for which she has received critical praise with the New York City Opera, the Royal Opera at Covent Garden and in her 1976 debut at the Metropolitan Opera. She first appeared here in 1972 in the title role of *Lucia di Lammermoor* for the student matinee performances. Miss Welting made her official debut as Blondchen in Mozart's *The Abduction from the Seraglio* with the New York City Opera in 1971. Since then she has appeared with that company as Oscar in *Un Ballo in Maschera*, Despina in *Così fan tutte*, Zerlina in *Don Giovanni*, Olympia in *Les Contes d'Hoffmann* (also her debut role with the Lyric Opera of Chicago in 1976), Gilda in *Rigoletto*, Lucia, Rosina in *Il Barbiere di Siviglia*, Adele in *Die Fledermaus*, the Prima Donna in *The Impresario* and the title role in *Ballad of Baby Doe*, the first opera ever to be televised live on PBS. In 1975 she bowed at the Santa Fe Opera in Ravel's *L'Enfant et les sortilèges* and as Nanetta in *Falstaff*, the latter under the direction of Edo de Waart, whom she later married. She repeated the *Falstaff* role in her debut with the Netherlands Opera, where she also sang her first Sophie in *Der Rosenkavalier*, a performance which was recorded for Philips.





Outstanding American mezzo soprano Tatiana Troyanos, who is remembered by local audiences for her vivid portrayals of Poppea and Adalgisa in 1975 and Santuzza last year, returns to the San Francisco Opera for her third consecutive season as Amneris in *Aida* and the Composer in *Ariadne auf Naxos*. She is famous for other "trouser" roles as well including Octavian in *Der Rosenkavalier* and Sextus in *La Clemenza di Tito*, which she performed in Paris and Salzburg respectively this past summer. The leading mezzo with the Hamburg State Opera for over ten years, Miss Troyanos scored successes there as Dorabella, Giulietta in *The Tales of Hoffmann*, Carmen and Eboli, in addition to the aforementioned roles. She opened the 1977 Canadian Opera Company season in Toronto as Eboli in the original French version of Verdi's *Don Carlos*. Miss Troyanos has sung at all of the major opera houses in Europe and the United States. In this country she has appeared in such rarities as Stravinsky's *Oedipus Rex* with the New York City Opera, Händel's *Ariodante* for the opening of the Kennedy Center, Purcell's *Dido and Aeneas*, Donizetti's *Lucresia Borgia* and *Anna Bolena* with the Dallas Civic Opera and Bellini's *I Capuleti ed i Montecchi* with the Boston Opera. After making her Metropolitan Opera debut in 1976 as Octavian, Miss Troyanos subsequently sang the Composer, Carmen, Amneris and, most recently, Countess Geschwitz in the Company's premiere production of Berg's *Lulu*.

In her first appearance with the San Francisco Opera, young lyric soprano from Alabama Eleanor Bergquist sings Woglinde in *Das Rheingold* and Naiade in *Ariadne auf Naxos*. She has just performed Fiordiligi in *Così fan tutte* with the Harford Opera and at the Lake George Opera Festival. Miss Bergquist made an auspicious debut with the New York City Opera in 1975 and subsequently sang Eva in *Die Meistersinger* with that company. In recent years she has been heard at Carnegie Hall in concert versions of Massenet's *Le Cid* (starring Grace Bumbry and Plácido Domingo) and Donizetti's *Parisina d'Este* (starring Montserrat Caballé) under the baton of Eve Queler. A former student at the Manhattan School of Music, Miss Bergquist has sung many roles with Bronx Opera including Fiordiligi, Pamina and Donna Anna. She recently portrayed the *Don Giovanni* heroine with the Kentucky Opera in Louisville. During the current season she is scheduled to appear as Alice Ford in *Falstaff* with the Miami Opera.



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PAMELA SOUTH



After her highly successful debut with Spring Opera Theater, which showed her versatility as a singing-actress as the Prima Donna in Donizetti's light-hearted farce *Viva La Mamma* and Servilia in Mozart's opera seria *Titus*, Pamela South returns for her third consecutive season with San Francisco Opera to portray Jouvenot in *Adriana Lecouvreur*, Echo in *Ariadne auf Naxos*, and a lady-in-waiting in *Turandot*. In 1973 she won both the Seattle Opera and San Francisco Opera Regional Auditions and placed third in the Metropolitan Opera Regional Auditions. She debuted with Seattle Opera that year in *Rigoletto* and was chosen for the Merola Opera Program where she sang Pamina in *The Magic Flute*. This led to contracts with Western Opera Theater, with which she toured the Western States and Alaska in 1975 and 1976 in such roles as Susanna and Barbarina in *The Marriage of Figaro* and Gabriella in Cherubini's *The Portuguese Inn*. Miss South's debut in the San Francisco Opera international season came in 1975 as Giannetta in *L'Elisir d'Amore*. During her first two seasons with the Company her roles have included Christa in *The Makropulos Case*, Mascha in *Pique Dame*, Nella in *Gianni Schicchi* and Papagena in *The Magic Flute*. As a soloist she appeared in 1975 and 1976 with the San Francisco Symphony Pops Concerts, conducted by Arthur Fiedler, and with the Anchorage Symphony. Miss South is the U.S. Steel Affiliate Artist in the Affiliate Artists/San Francisco-Opera Program.

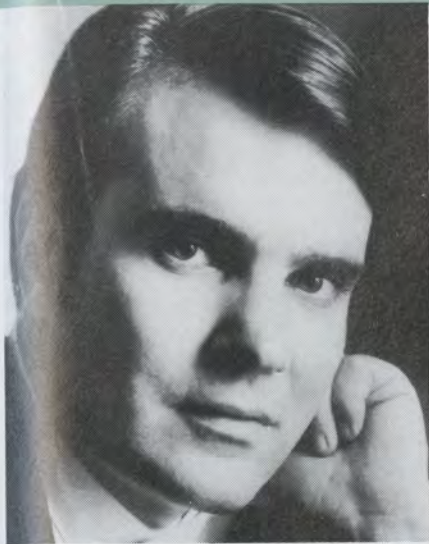
GWENDOLYN JONES



In her third season with the San Francisco Opera mezzo soprano Gwendolyn Jones sings Glasha in *Katya Kabanova*, Flosshilde in *Das Rheingold*, Dryade in *Ariadne auf Naxos*, a lady-in-waiting in *Turandot* and Siebel in the student matinee and special popular-priced performances of *Faust*. She was heard in the 1976 season in *Thais*, *La Forza del Destino*, *Die Frau ohne Schatten* and *The Makropulos Case*. A four-year veteran of Spring Opera Theater, she appeared in Bach's *St. Matthew's Passion* (1976), Cavalli's *L'Ormindo* (1974), Monteverdi's *L'Orfeo* (1972) and Mozart's *Titus* (1971). Earlier this year Miss Jones portrayed Tisbe in Rossini's *La Cenerentola* with the opera companies of Portland and Seattle, and the title role in the same opera two months later in Tucson. With the same company she performed Carmen in 1975. A frequent concert soloist, she sang in De Falla's *Three-Cornered Hat* with the San Francisco Symphony under the baton of Seiji Ozawa in 1977, in *Die Götterdämmerung* conducted by Sir Georg Solti with the Chicago Symphony in 1975 and "Songs of Mahler" with the San Francisco Ballet in 1976. She was a finalist in the 1970 San Francisco Opera Auditions and received the Merola Opera Program's Gropper Award that year. Miss Jones has been a winner in numerous vocal competitions including the 1968 Metropolitan Opera National Auditions and the 1971 Philadelphia Lyric Opera Final Auditions. Miss Jones is the Sears Roebuck Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.



ALLEN CATHCART

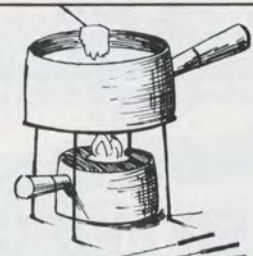


California-born heldentenor Allen Cathcart, a leading member of the Frankfurt Opera, makes his San Francisco Opera debut as Bacchus in *Ariadne auf Naxos*. Cathcart has appeared extensively in Europe with such companies as the Vienna State Opera, the Stuttgart Opera, the Cologne Opera, the Zurich Opera, the Lyons Opera, the Welsh National Opera and the Scottish Opera. The young singer participated in the Merola Opera Program in 1962. After a debut as Guglielmo in *Così fan tutte* and with forty baritone leads behind him, Cathcart then switched to the tenor repertoire. His roles now include Don Jose in *Carmen*, the Emperor in *Die Frau ohne Schatten*, Boris in *Katya Kabanova*, Aegisth in *Elektra*, Dmitri in *Boris Godunov*, in addition to such Wagnerian assignments as Walther, Lohengrin, Parsifal and Siegfried. During the 1977/78 season Cathcart will perform Walther in *Die Meistersinger* and Jenik in *The Bartered Bride* with the Scottish Opera and Laca in *Jenufa* and Hermann in *Pique Dame* with the Welsh National Opera.

CHESTER LUDGIN



Versatile baritone Chester Ludgin returns to the San Francisco Opera to sing Dikoy in *Katya Kabanova*, and the Music Master in *Ariadne auf Naxos* after his commanding portrayal of the crippled writer Lyman Ward in the world premiere of Andrew Imbrie's *Angle of Repose* here last season. A renowned interpreter of contemporary opera, Ludgin has participated in nine other world premieres, including Richard Owens' *Mary Dyer* as Governor Endicott, Abraham Ellstein's *The Golem* in the title role and Robert Ward's *The Crucible* in perhaps his most memorable creation as John Proctor, a role he also performed with Spring Opera Theater of San Francisco. In addition, he has sung in three American premieres with the San Francisco Opera: Shostakovich's *Katerina Ismailova*; Janáček's *The Makropulos Case*; and Gunther Schuller's *The Visitation*. He also performed the demanding role of Shylock in Castelnovo-Tedesco's *The Merchant of Venice* in its American premiere in Los Angeles. With a repertoire of over 85 roles, Ludgin has appeared with nearly every major opera house in North America and with many orchestras as concert soloist. Recent performances include *La Traviata* in Mobile, *The Ballad of Baby Doe* with the New York City Opera and at the Kennedy Center, and Frank Loesser's *Most Happy Fella*, which earned him rave reviews in the title role during its 1977 summer straw hat circuit tour. In early 1978 he is scheduled to bow with Netherlands Opera in Alban Berg's *Lulu*.



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DALE DUESING



Returning to the San Francisco Opera after his successful debut as Oliver Ward in the world premiere of *Angle of Repose* and as Figaro in the student matinee performances of *Il Barbiere di Siviglia*, American baritone Dale Duesing portrays Arlecchino in *Ariadne auf Naxos* and Ping in *Turandot*. This summer he appeared in Jean Pierre Ponnelle's production of *Don Giovanni* at the Salzburg festival under the baton of Karl Böhm. After winning first place in the regional Metropolitan Opera Auditions in 1967, Duesing received a grant for study in Europe and made his operatic debut with the Münster Municipal Opera. Since then, he has been heard with the opera companies of Berlin, Stuttgart, Düsseldorf, Lübeck, Wiesbaden, Kassel and Rotterdam. In 1973 Duesing first sang at the Hamburg State Opera as Guglielmo in *Così fan tutte*. In the summer of 1976 he bowed at the Glyndebourne festival as Olivier in Strauss' *Capriccio* with Elisabeth Söderström. His repertoire includes the varied roles of Raimbaud in Rossini's *Le Comte Ory*, Prince Yeletsky in *Pique Dame*, Ford in *Falstaff*, Ottone in *L'Incoronazione di Poppea*, Sid in *Albert Herring* and the title role in Händel's *Giulio Cesare*.

JOSEPH FRANK



Tenor Joseph Frank adds four more portraits to the impressive gallery of character roles he has already performed with the San Francisco Opera in his fourth season with the Company: l'Abate in *Adriana Lecouvreur*, the Master and Scaramuccio in *Ariadne auf Naxos* and Pong in *Turandot*. In 1973 he made his New York debut in *Three Church Fables* by Benjamin Britten for the Concert Artists' Guild. After performing *Almaviva* in *Il Barbiere di Siviglia* in Capetown, South Africa in 1974, he debuted with Spring Opera Theater as Pedrillo in the 1975 production of *The Abduction from the Seraglio*. This year he appeared with Teresa Stratas and Geraint Evans in *La Perichole* and with Carol Neblett and Plácido Domingo in *La Fanciulla del West*, both for Miami Opera. San Francisco audiences will remember Frank in such roles as Beppe in *I Pagliacci*, Trabucco in *La Forza del Destino* and the Reverend Horace Adams in *Peter Grimes* in 1976, Valletto in *L'Incoronazione di Poppea*, Monostatos in *The Magic Flute* and l'Incredibile in *Andrea Chenier* in 1975 and Goro in *Madama Butterfly* and Hortensius in *Daughter of the Regiment* in 1974.

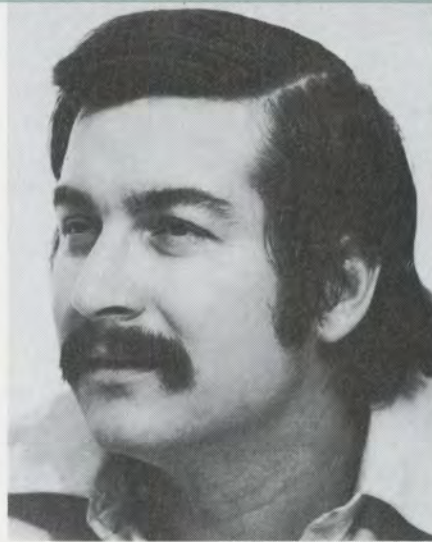


ROBERT JOHNSON

ALEXANDER MALTA



Young lyric tenor Robert Johnson makes his initial appearance with San Francisco Opera this season in three roles: Poisson in *Adriana Lecouvreur*, Brighella in *Ariadne auf Naxos* and Bruno in *I Puritani*. His debut in opera occurred with the Chicago Symphony Orchestra in a concert performance of Purcell's *Dido and Aeneas* in 1968. Also in the Windy City he performed for several years at the Grant Park Concerts in *The Merry Widow*, *The Bartered Bride* and *L'Heure Espagnole*. In 1971 Johnson sang Ferrando in *Così fan tutte* with New York City Opera, a role which he repeated at the Glyndebourne Festival in 1975. During the 1974-1975 season he toured with the Goldovsky Grand Opera Theater as Alfredo in *La Traviata* and Don Ottavio in *Don Giovanni*. For the past three summers he has been a member of the Lake George Opera Festival troupe, singing Tom Rakewell in *The Rake's Progress*, Fenton in *Falstaff*, Des Grieux in *Manon* and, most recently, Ernesto in *Don Pasquale*. Earlier in 1977 Johnson portrayed Al-maviva in *Il Barbiere di Siviglia* with New Orleans Opera and Jenik in *The Bartered Bride* with Pittsburgh Opera.



San Francisco audiences will remember Swiss bass Alexander Malta, who sings Fasolt in *Das Rheingold* and Trufaldino in *Ariadne auf Naxos* this season, for his appearances in *Thaïs*, *La Forza del Destino*, *Peter Grimes* and the student matinee performances of *Il Barbiere di Siviglia* last year. This spring he sang Colline in Jean Pierre Ponnelle's new production of *La Bohème* in Strasbourg. He will return there as Golaud in Ponnelle's staging of *Pelléas et Mélisande* in 1978. This season he can be heard in Europe as Méphistophélès in two French versions of the Faust legend: Berlioz' *La Damnation de Faust* and Gounod's *Faust* in Berlin. He has just participated in the television filming of Viktor Ullmann's *Der Kaiser von Atlantis* (as Death), and will be seen on German television in Otto Nicolai's *The Merry Wives of Windsor*, conducted by Rafael Kubelik. A frequent guest in opera houses throughout Europe, Malta has appeared in opera and concert in Berlin, Frankfurt, Munich, Vienna, Paris, Geneva, Venice and Madrid. He will make his American orchestral debut singing in Beethoven's *Ninth Symphony* with the Houston Symphony Orchestra in May, 1978.

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JOHN DAVIES



In his third year with San Francisco Opera, bass-baritone John Davies sings Quinault in *Adriana Lecouvreur*, Wagner in *Faust*, a Lackey in *Ariadne auf Naxos* and a Servant in *Un Ballo in Maschera*. Before his appearance in the 1977 Spring Opera Theater season as the Composer in Donizetti's *Viva la Mamma*, he completed an engagement with the Opera Company of his native Boston in Puccini's *La Bohème* and Glinka's *Ruslan and Ludmilla*. A two-year veteran of Western Opera Theater, he has appeared in its productions of *The Barber of Seville* as Bartolo, *The Marriage of Figaro* as Figaro, and *Don Giovanni* as Leporello. Last fall, in his second season with the Company, he was heard in productions of *La Forza del Destino*, *Tosca*, *The Makropulos Case*, *I Pagliacci* and *Angle of Repose*. He has sung the title role in the coronation scene of *Boris Godunov* with the Detroit Symphony Orchestra and has been heard on several occasions as soloist with the Boston Symphony Orchestra. In 1976 Davies made his third appearance as soloist during the San Francisco Pops Concerts, conducted by Arthur Fiedler.

LAWRENCE COOPER

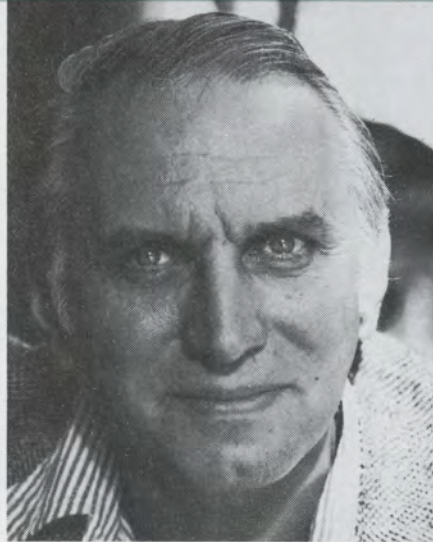
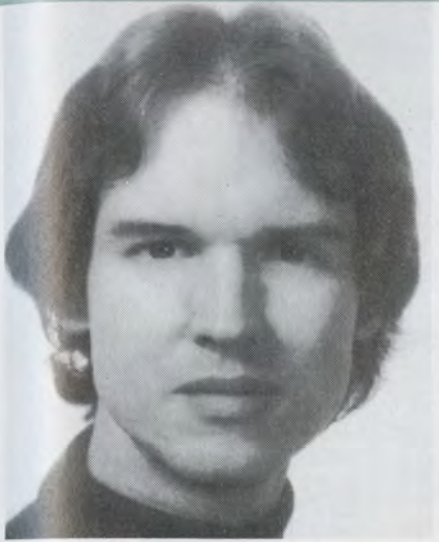


Canadian baritone Lawrence Cooper was last heard in San Francisco as the Loudspeaker in the 1977 American premiere of Viktor Ullmann's *The Emperor of Atlantis* with Spring Opera Theater. A winner in the grand finals of the 1971 San Francisco Opera Auditions, he appeared with the Merola Opera Program and toured for three years with Western Opera Theater in such roles as Germont in *La Traviata*, Figaro in *The Barber of Seville*, Dandini in *La Cenerentola* and Belcore in *The Elixir of Love*. In 1972 he debuted with Spring Opera Theater in *The Rise and Fall of the City of Mahagonny* and later that year appeared in the fall season productions of *Tosca* and *The Visit of the Old Lady*. In the summer of 1976 Cooper portrayed Lionel in the American premiere of Tchaikovsky's *Joan of Arc* with Reno Opera. Immediately following, he sang Magua in the world premiere of Henderson's *The Last of the Mohicans* in Wilmington, Delaware. He then toured with the Canadian Opera Company as Marcello in *La Bohème* and as Germont. He has just appeared with Harford Opera of Baltimore as Guglielmo in *Così fan tutte* under Eve Queler. With the San Francisco Opera this fall he sings Kuligin in *Katya Kabanova*, Donner in *Das Rheingold*, a Wigmaker in *Ariadne auf Naxos*, Silvano in *Un Ballo in Maschera* and Valentin in the student matinees and special popular-priced performances of *Faust*.



WILLIAM PELL

RAY REINHARDT



After debuting as Stefano, the Prima Donna's husband, in Donizetti's *Viva la Mamma* with Spring Opera Theater this year, baritone William Pell sings an officer in *Ariadne auf Naxos* for his first appearance with the San Francisco Opera. A regional Metropolitan Opera Auditions finalist in 1975 and 1976 he also debuted with the Canadian Opera Company this spring as Figaro in *The Barber of Seville* on tour. Pell began his vocal studies at Indiana University where he performed in the University opera theater. With the Chesapeake opera company in Baltimore he sang Germont in *La Traviata*. He was cast as Athanaël in the Bel Canto Opera of New York's production of *Thaïs* and subsequently appeared with New Haven Opera in Ravel's *The Spanish Hour*, *Hänsel and Gretel* and *The Barber of Seville*. Pell is the Reader's Digest Affiliate Artist in the San Francisco Affiliate Artists—Opera Program.

A leading actor of the American Conservatory Theatre for many seasons, Ray Reinhardt makes his bow with the San Francisco Opera as the Major-domo in *Ariadne auf Naxos*. For A.C.T. he has performed such varied roles as Stanley Kowalski in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth*, George in *That Championship Season*, Astrov in *Uncle Vanya* and the title part in *The Miser* and *Cyrano de Bergerac*. He portrayed Ephraim in *Desire Under the Elms* during the company's celebrated tour of the Soviet Union. Prior to joining A.C.T., Reinhardt appeared as the lawyer in the original Broadway production of Albee's *Tiny Alice*, an interpretation he recreated for A.C.T. Well known for his performances with the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., he has also been seen as Marat in *Marat/Sade*, Dan Berrigan in *Catonsville Nine* and King Lear. Reinhardt's television credits include several award-winning N.E.T. dramas and roles in *Hawaii Five-0*, *Nichols*, *Arnie* and *Gunsmoke*.

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"The Most Nearly Perfect Work of Art"  
continued from p. 19



Leontyne Price and Allen Cathcart rehearse their duet.

the buffo element, possesses moreover great attractions and disposes of monotony . . . Even in a dramatic trifle like this it is the peculiar poetic quality of the text which must inspire you to composition, its relative emotional wealth, the contrasts, the structure . . . my verse is not really rousing or glowing. Its true quality, which can hardly be questioned, is something else: it is meaningful, concise, rhythmically flexible; never flat, sugary or vague—works as diverse as *Elektra* and *Rosenkavalier* have sufficiently proved that to you."

As he works and explores, Hofmannsthal begins to find more and more in this legend of Ariadne abandoned on the island of Naxos, as witnessed in another letter just a few days later: "I have got through the hardest and most attractive part of the work; namely, to settle the psychological motives of the action, to establish, in my own mind, the relations between the various characters and between the different parts of the whole thing—in short, to sketch a detailed outline of the underlying motives which the poet must have before him . . . if he is to be attracted, roused and held by the work. The essence lies in this tracery of ideas . . . Now, this essence of the relationship between

Ariadne and Bacchus stands before my mind's eye so finely graded, so delicately animated, psychologically so convincing and at the same time so lyrical, that my execution would have to be wretched indeed if in the end it failed to arouse your interest . . . This is how I feel about Ariadne—and about the trimmings, Zerbinetta, and so forth, we are in any case already entirely *d'accord* . . . What matters is the central idea of the piece, and though two men like us who know their job should not despise the flourishes, they can never be a substitute for the real thing."

In a subsequent letter, he goes on at greater length on the characters he is evolving: "the strange aura of the fabulous East which surrounds Bacchus, the vibrating sense of the realm of death and shadow, that delicate, lyrical, unearthly atmosphere to which Ariadne still clings—and all this in most distinct contrast to the melodically pellucid world in which Zerbinetta and Harlekin have their being." As he confesses, his special qualities as a writer are building on contrasts to find the harmony of the whole. By mid-July 1911 Strauss has received Hofmannsthal's libretto and he wastes no time expressing his doubts about it. Hofmannsthal believes it is equally



good, original and novel as that for *Der Rosenkavalier*, pleading with the composer to look for its positive qualities and going on to point out various parts of which he is especially proud—particularly in establishing Ariadne and Zerbinetta as the diametrical contrasts of the female character. What *Ariadne* is about, he states, is "one of the straightforward and stupendous problems of life: fidelity; whether to hold fast to that which is lost, to cling to it even unto death or to live, to live on, to get over it, to transform oneself, to sacrifice the integrity of the soul and yet in this transmutation to preserve one's essence, to remain a human being and not to sink to the level of the beast, which is without recollection." The group of heroes, demi-gods and gods—Ariadne, Bacchus—face the human group of Zer-

Photo by Robert Messick.



Tatiana Troyanos and Ruth Welting ready the Prologue to *Ariadne*.

binetta and her companions. Zerbinetta drifts out of the arms of one man into those of another, while Ariadne can be the wife or mistress of one man only. She gives herself to what she believes to be Death, but he is Death and Life at once, and he transforms her nature in the end. Zerbinetta sees this simply as an exchange of an old lover for a new one. "These two spiritual worlds are in the end ironically brought together in the only way in which they can be brought together: in non-comprehension." Bac-

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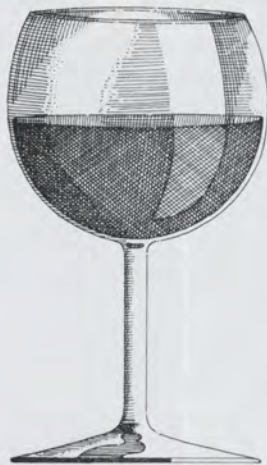


Baritone Dale Duesing as Arlecchino and soprano Ruth Welting who sings Zerbinetta.

chus, innocent and young, has escaped from Circe, is received by Ariadne as a figure of Death with her whole being.

Strauss remains skeptical, even while responding that he now understands the meaning behind the poet's work; yet he feels the interpretation lacks in action, not emerging clearly and plainly, and demanding the explicitness needed in the theater to communicate to an audience: "The symbolism must leap out alive from the action, instead of being dug out of it by subsequent laborious interpretation." Retorts Hofmannsthal, "The pure poetic content of a work of art, the real meaning it contains is never understood at first. What is understood is only that which needs no understanding, the obvious, plain anecdote: *Tosca*, *Madama Butterfly* and such like. Anything more subtle, anything that really matters, remains unrecognized, invariably . . . the essence of poetic meaning comes to be understood only gradually, very gradually; this understanding emanates from a very few people who are in close touch with the world of poetry, and it takes decades to spread." He defends his work saying that he has been careful to treat the main action so it relates to the average spectator, the figure of Ariadne vs that of Zerbinetta treated simply as a clear-cut antithesis. He also outlines a prose scene to precede the opera, played backstage with the Composer, Dancing Master, comedians and so on. The opera *Ariadne* is to be played first,

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followed by the buffo players. But Monsieur Jourdain sends his footman with the message that he wishes the two pieces to be performed simultaneously, making one show out of two. Here, of course, are the seeds of the Prologue that is to become part of the revised version.

Still later, Hofmannsthal explains to the still doubtful Strauss: "The whole affair is actually distilled from two theatrical elements of Molière's age; from the mythological opera and from the maschere, the dancing and singing comedians. Lully might have set it to music, Callot might have drawn it . . . nothing can shake my belief, so far as in me lies, I have created something really good and ingenious here which, in the special circumstances, will prove most felicitous on the stage, especially for the combination of your art with [Max] Reinhardt's theater." He is insistent that Reinhardt direct the new work "because the whole bizarre piece of work can only exist in the special atmosphere of Reinhardt's theater for which it is designed."

Hofmannsthal's fierce attachment to *Ariadne* intensifies in a letter of December 18, 1911: "This 'opera,' with its subtle stylistic make-up, with its profound meaning hidden beneath the playful action, framed as it is by the Molière piece, a fact itself symbolic in intention (for Jourdain stands for the public), is a conception of the most fragile, the most uncommensurable kind. It is one of my most personal works and one I cherish most highly." Still later, he expands on his philosophy of the work: "What stimulates me, and can stimulate me again and again, is the prospect of the beauty which will be called into being by a union of our two arts, the pleasure I promise myself from a perfect harmony of seeing and hearing."

Reporting to the librettist in June 1912, Strauss is pleased with the rehearsals for the Stuttgart premiere of *Ariadne*: "I believe the score is going to be a signpost for a new road to comic opera, for those who are capable. For with this chamber music style the



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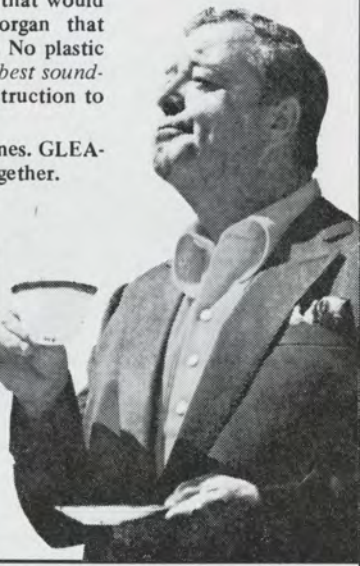


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white sheep will quite clearly be divided from the black . . . My score is a real masterpiece; you won't find another one like it in a hurry." The other confides in response, "I believe your music will make it (the contrast between Ariadne and Zerbinetta) absolutely clear that what was intended, as far as the figure of Ariadne is concerned, is nothing baroque, nothing pseudo-pastoral, but something real and true in the realm of mind and emotion."

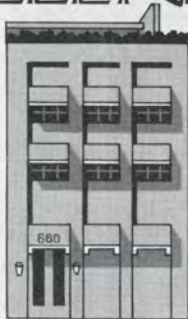
*Ariadne auf Naxos* did not succeed at its premiere in Stuttgart on October 25, 1912, at the Königliches Hoftheater, despite Strauss' conducting, Reinhardt's production, Maria Jeritz's Ariadne and Margarethe Siems' Zerbinetta—and all the accumulated optimism of its creators. The reasons are many and various, but primarily the public did not take to this hybrid of theater and opera, plus the fact that a reception given by King Wilhelm of Wurtemberg made an unfortunate delay between the two. Strauss and Hofmannsthal may have anticipated this disappointment, but it was a bitter pill nevertheless. Seeing it subsequently in Dresden, the poet writes the composer, December 1912: "I still draw lasting pleasure from the thought that I forced upon you so unusual and important a work. But at the same time I cannot help realizing that the subtlety and refinement of the whole piece, although they are gains to its musical purity, have made it hard for this work to hold its own in the face of a refractory public, which (even in opera) is prejudiced in favor of verism, and a press which, so far from popularizing the ideas behind this work or

Actor Ray Reinhardt (left) and baritone Chester Ludgin ponder a point made by stage director Ghita Hager.



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even entering into their spirit as it ought, invariably pitches into it like an axe into a tree."

By the end of the year Hofmannsthal is on his way to reconsidering *Ariadne* as a separate entity, cutting it loose from the Molière play and adding a Prologue with the backstage activities of the opera "as an enduring pedestal for *Ariadne*." Early in 1913 he is enthusing over making it "a solid foundation for the whole future of the piece. This Vorspiel, then, with the established characters (Composer, Dancing Master, singer, tenor, Zerbinetta and others) is to take place not on the *Ariadne* stage, but behind it, in a hall where the dressing rooms have been improvised. The scene of the action to be described as: the big country-house of a rich gentleman and patron of the arts. The Maecenas (Jourdain) himself remains un-named, allegorical, in the background, represented only by his footmen who transmit his bizarre commands. More strongly even than before the focal point will be the musician's destiny, exemplified by the young Composer. The action will remain by and large as it is, but I shall make it still more lively and more of a comedy (the Composer as a man in love, fooled, as guest, child, victor and vanquished in this world); it ends with the steward giving the sign to begin. This whole Vorspiel, designed for secco recitative, will run to twenty-five or thirty minutes; a not too long entr'acte follows, then *Ariadne* without any cuts—the whole thing to fill a normal evening's bill."

In a letter of February 1913 Hofmannsthal is still depressed over the initial

continued on p. 90

Photo by Caroline Crawford.



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The myth of Bacchus and Ariadne has attracted numerous painters throughout history. Among the versions are Titian's "Bacchus and Ariadne" which hangs in the National Gallery in London.



This Ariadne is a Princess who rashly eloped one day with a certain Theseus whose life she had previously saved at the risk of her own . . . Theseus soon had enough of her, so he left her alone on a deserted island one night . . . She is distracted with yearning and prays for speedy death.\*

In these three sentences the dancing master transmits to Zerbinetta the story of Ariadne. Zerbinetta and the composer each supply a different ending for the story. According to Zerbinetta

But death passes her by! What will you wager there comes instead in his place a pale-faced young lover with shining eyes full of passion.

while the composer insists

It is Death that she sees; it is Death that fills her soul; and therefore alone she goes with him to his ship—to die she deemeth. No—she dies truly.

Thus the prologue to Richard Strauss' *Ariadne auf Naxos* gives in microcosm an example of the historical fate and function of myth—to be told and re-told, to be interpreted and reinterpreted to fulfill the needs of both society and the individual. The dancing master is a teacher, a custodian of his society's cultural heritage. He tells the story of Ariadne as accurately and faithfully as he can (although, we are given reason to suspect, it is not a story for which he feels much sympathy).

The composer and Zerbinetta are creative artists and, inevitably, transmute the story as they retell it. Zerbinetta assumes that Ariadne acts precisely as she would herself in a similar situation, and tells the story accordingly. (She also adapts the story to make room for "a lively band of travellers who, by chance have come to visit this desolate island" and who try to cheer Ariadne with their entertainment.) For her, one heroine is

\*All translations from the German are by Alfred Kalish



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Titian's "Bacchus and Ariadne" from the Palazzo Labia in Venice.

the same as another ("as she always plays herself, she is always at home in scenes of every kind," the dancing master comments) just as one lover is as good as the next.

If Zerbinetta is always the same—she is the only character who appears as just herself in both the prologue and the opera—the composer is quite the opposite. All things are ephemeral to him. Musical ideas spring to his mind and just as quickly vanish. One of his many crises in the prologue is to get hold of a piece of paper to jot down a few notes. His emotions are even less reliable than his memory and he moves from joy to despair at the slightest provocation. His flirtation with Zerbinetta stands in ironic contrast to the story of Ariadne. "Can such moments be forgotten throughout all eternity?" he declares to her; but only moments later he storms "these offensive creatures pollute my holy place with their foolery," about her and her companions. Doubtless the composer is attracted to the story of Ariadne as a kind of psychological compensation; he sees in her the constancy so severely lacking in himself.

The idealist composer and the realist Zerbinetta, who may or may not be caricatured alter-egos of Strauss and Hofmannsthal, each play a part in enriching and perpetuating the story of Ariadne. Ariadne's first appearance in literature can be traced back to Homer and to Hesiod. Homer's account of Ariadne in the *Odyssey* is as terse as the dancing master's.

Then I saw . . . Ariadne, daughter of Minos, the grim king. Theseus took her aboard with him from Krete for the terraced land of ancient Athens; but he had no joy of her. Artemis killed her on the Isle of Dia at a word from Dionysus. (translation by Robert Fitzgerald)

Hesiod, in the *Theogony*, gives a conclusion to Ariadne's tale as different from Homer as Zerbinetta's story is from the composer's.

Dionysos, he of the golden hair, took blonde Ariadne, daughter of Minos, to be his blossoming wife. (translation by Richard Lattimore)

Later Plutarch and Apollodorus conveyed still other versions of the story.

The myth of Ariadne, with all its variants and variations, has three essential actions. In the first Ariadne assists Theseus; in the second she is abandoned by him. The third deals with the result of this abandonment.

The story begins that when Theseus, son of the Athenian King Aegeus, came to Crete with the other intended victims of the Minotaur, Ariadne fell in love with him. She helped him to kill the monster and escape from the Labyrinth. Some say Ariadne simply gave Theseus a thread so that he could find his way out of the Labyrinth. Others say the thread itself was magic; as it unwound it led directly to the Minotaur, allowing Theseus to come upon him by surprise and kill him. Some say Ariadne gave Theseus a sword, although others claim he killed the Minotaur with his bare hands.



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Two details from "The Triumph of Bacchus and Ariadne" in the Farnese Gallery in Rome.

These are but differences in detail. Ariadne's archetypal function in this portion of the myth is to aid the hero in his time of need—a function similar to that of the fairy godmother in fairy tales, or of the gods themselves in many Greek myths, but with an important distinction. In helping Theseus, Ariadne herself goes through a significant rite of passage from childhood to womanhood. She separates herself from her family in a most violent manner (the Minotaur whom she helps Theseus slay is, after all, her half brother) and follows her husband to a

new land. In this she shows a striking resemblance to Medea who, fleeing her native land with the hero Jason, killed (and some say dismembered) her brother to delay her family's pursuit.

Ariadne also resembles Medea in that she is abandoned by the man she has helped to save. For this portion of Ariadne's story, however, there is disagreement not only in detail (was she left on Dia, Naxos, or Cyprus?) but in the very motive of the action. The version most favorable to Theseus states that he brought the ailing Ariadne





(either pregnant or seasick) to land but was carried away from the island in his ship by storms. Another story exculpating Theseus suggests that Dionysus either kidnapped Ariadne or took her from him by force of arms. Yet other stories suggest that Theseus abandoned Ariadne of his own free will, either because he tired of her, or became interested in someone else, or decided it would be politically unwise to bring a Cretan bride to Athens. It is worth noting that Homer's cryptic "but he had no joy of her" does not explain if this joylessness was the cause or the result of their separation.

For whatever reason, then, Theseus sailed on to Athens without Ariadne. And Ariadne, first parted from her homeland, is next parted from her husband. She is left, in a sense, to make her own fate, to complete her own story. This final segment of the myth is, in fact, the only one which concerns Strauss and Hofmannsthal. Theseus plays no part in their opera, except in Ariadne's memory.

There are two ways Ariadne's story can end—after she was abandoned she died, or, after she was abandoned she was consoled. Desertion followed by

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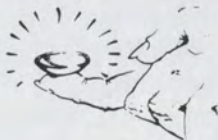
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death would make Ariadne's story more like Dido's. Indeed, when the composer declares "she is the one without peer among millions—she is the one who cannot forget," he seems to be describing Dido rather than his own Ariadne. Or did he forget, at that moment, the end of his own opera?

For it is the idea of desertion followed by consolation that makes Ariadne's story different from Dido's or Medea's. It is the ready-made happy ending after 5575—Opera—*Ariadne auf Naxos* . . . a time of grief that made Ariadne's story so suitable for Monteverdi to set in 1608, a year after *Orfeo*. The *lieto fine* grafted on to the end of *Orfeo* makes us somewhat uncomfortable. But when Ariadne declares "Beato è il cor c'ha per conforto un Dio," (Blessed is the heart that has a god to comfort it) she has the sanction of ancient myth.

Sorrow followed by death versus sorrow followed by consolation (or rebirth) is the issue of central importance to Strauss and Hofmannsthal. This very opposition is intrinsic in the variant

endings of the myth. As we have seen, the two earliest written accounts of the story—by Homer and Hesiod—present the two possibilities. Significantly, whether it is death or consolation that comes to Ariadne, it comes through Dionysus. In the Strauss-Hofmannsthal telling of the story either-or is transformed to both-and; not rebirth or death but rebirth through death. The composer ecstatically declares

She goes to destruction . . . Inscrutable mysteries of Transformation engulf her. Then she is new-born; her life renewing in his embraces. Thus he his godhood gains! What other power could waken to life a young god's being, but this one miracle of loving.

Whereas there is good mythic basis for the Strauss-Hofmannsthal conception of Ariadne, their treatment of Bacchus (Dionysus) is rather freer. In the opera Bacchus arrives at Naxos fresh from an entanglement with the enchantress Circe. But there is no myth, to my



knowledge, that connects Bacchus and Circe. (The mythic figure who manages to escape being transformed by Circe is, of course, Odysseus.) That Bacchus recognizes his own godliness through his love for Ariadne is another gloss by Hofmannsthal. In perhaps the most curious transformation of all, Ariadne's rites of passage are passed on to Bacchus. He sings

Now am I other than I erstwhile was,  
By thy great sorrow rich am I made.

*Ariadne auf Naxos* was neither the first nor the last visit Strauss and Hofmannsthal made to the wellspring of myth, legend, and tale. It was preceded by *Elektra* (1909), their first collaboration, and followed by *Die Frau ohne Schatten* (1919). In *The Hero with a Thousand Faces*, Joseph Campbell observes, "when scrutinized in terms not of what it is but of how it functions, of how it has served mankind in the past, of how it may serve today, mythology shows itself to be as amenable as life itself to the obsessions and requirements of the individual, race, and age." □

*Charlotte Greenspan is a musicologist, pianist, and critic. She recently received her Ph.D. in music from the University of California, Berkeley.*

The San Francisco Opera Magazine regrets an error in the *Katya Kabanova* programs. Günther Rennert and Günther Schneider-Siemssen will stage a production of Penderecki's *Paradise Lost* in Stuttgart, Germany, and not, as was mistakenly noted, in Chicago. Lyric Opera of Chicago will present the world premiere of Penderecki's opera in 1978 with a stage director and conductor to be announced.

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"The Most Nearly Perfect Work of Art"  
continued from p. 81

reception, "But in the end what remains is the knowledge that something so very beautiful has come into being, which moves one even in recollection, that this work of beauty will last . . . I am already so very much attached to *Ariadne*, I can hardly tell you how much." By June he could report to Strauss that he has rewritten the Prologue "with great zest and vigor; the Composer now occupies the very center of the scene; he is, symbolically, a figure half tragic, half comic; the whole antithesis of the action (*Ariadne*, *Zerbinetta*, *Harlekin's* world) is now firmly focused on him; everything has been extended and enriched . . . Imagine how crystalline and complete, how harmonious our beautiful *Ariadne* will emerge once she is placed on this pedestal."

Until now both have believed the Prologue should be set in secco recitative, but in the development Hofmannsthal insists the Composer must have more music, evolving into a duet with *Zerbinetta* and then a lyrical climax: "I mean the Composer's outburst: 'Music!'—a kind of little Prize Song (indeed the whole *Ariadne* with the Vorspiel possesses a remote, purely conceptual affinity with *Meistersinger*). Here the words ought to inspire you to find a new, beautiful melody, solemn and ebullient; let's hope they accomplish their object:

Musik ist heilige Kunst  
zu versammeln alle Arten von Mut  
um einen strahlenden Thron!  
Das ist Musik!  
Und darum ist sie die Heilige unter  
den Künsten!

I am satisfied with the whole thing as it has now turned out, and especially with the figure of the Composer as it now stands, tragic and comic at the same time, like the musician's lot in the world; the two fundamental *Ariadne* motifs, anchored or rooted as they are in the heart of the musician, all this I believe is poetic, and has substance, it can last—I am satisfied with it; whereas that improvised misalliance with the prose comedy cannot persist in the long run and in a way ought not to, because it is too much like a centaur or the Siamese twins."

Strauss response is not exactly what the other was hoping for, since the composer has his doubts about portraying a composer onstage. And he persists in his belief in the original work: "I can't accept as justified your wish to have this second version regarded as the only valid and definitive one. To me, its first version is still the right one and the second no more than a makeshift." By January 1914 Hofmannsthal is ready to agree, having viewed the original staged in Munich; then a month later he writes of his hope that their hopeless child will be rehabilitated. By spring Strauss is talking of a Vienna premiere of this second version, the two collaborators busy at work on the Prologue and revisions of *Ariadne* itself. Strauss sees the Composer cast with a woman, much like Octavian; but Hofmannsthal feels it "goes altogether against the grain" because of the spiritual quality his character is to bear. "Consider the lofty atmosphere which we have striven so hard to reach, rising ever higher from the beginning of the Vorspiel to the glorious opera, then the entrance of Bacchus, reaching in the duet almost mystical heights." Strauss views the Composer "as a young Mozart, say, at the Court of Versailles or among the philistines of the Munich Court, for whom . . . he composed *Idomeneo*—I am not going to budge on this point, for artistic as well as for practical reasons." Strauss believes too the Composer should appear for the final word in *Ariadne*, but the poet stands fast that *Zerbinetta* should have it just for a second as a symbolic, mocking presence after *Ariadne* is conquered by Bacchus.

By May of that year Strauss writes Hofmannsthal that the scene between *Zerbinetta* and the Composer in the Prologue "is one of my very best ideas." In October 1916 came the Vienna premiere of this revised *Ariadne auf Naxos*, the one that comes down to us today as one of Strauss' and Hofmannsthal's soaring collaborations. Their belief in it from the inception now seems vindicated by history. □

Robert Jacobson is the editor of Opera News.



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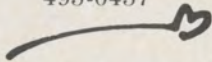
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# The Covers

Audiences will undoubtedly have noticed that the covers of the 1977 San Francisco Opera Magazine are strikingly different from any in the past. Each program features the reproduction of a creation by a California artist, which conveys the mood and spirit of a particular opera. The inspiration for this idea, which coincidentally celebrates the ties that have existed between art and music over the centuries, came from the tremendous

response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of Andrew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

The works of art featured on the 1977 covers are not commissioned, but selected from among existing compositions by San Francisco Opera's Director of Public Relations, Herbert Scholder,



*Das Rheingold:*

Arthur F. Mathews (1860-1945), *The Wave* (circa 1910), Oakland Museum

Renowned artist and teacher Arthur F. Mathews and his wife Lucia were leaders in the "California Decorative" style which was so important in the post-earthquake reconstruction of San Francisco. Mathews did extensive interior decorations for private and public buildings, including the murals for the Curran Theatre, executed in 1922. His early work, reflecting a background in architecture and French academic training, shows the influence of the late 19th century classical revival. *The Wave*, with its prominent frame, is clearly within the Art Nouveau tradition.



*Faust:*

Bruce A. McGaw (1935- ), *Figure* (1957); Oakland Museum

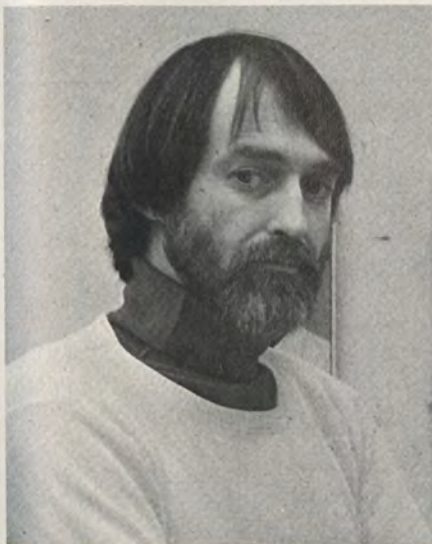
Berkeley-born Bruce A. McGaw studied painting at the California College for the Arts and Crafts with Leon Goldin and Richard Diebenkorn. Currently teaching at the San Francisco Art Institute, he has exhibited in museums and galleries, primarily in the Bay Area, since 1956. *Figure*, painted when McGaw was involved in the Bay Area figurative art movement, which reacted against the limited humanistic possibilities of purely abstract art, looks forward to his later work, combining the concrete and the abstract and touching on myth and metaphor.



who initiated the project. The ten selections, eight paintings and two sculptures, represent a cross-section of California artists, living and dead, men and women, abstract and representational. Some of them may prove controversial, and it is not expected that everyone will agree with all of the choices.

The San Francisco Opera would like to extend its thanks for assisting in this

project to Harvey L. Jones, Deputy Curator of Art, the Oakland Museum; Ursula Gropper, Grapestake Gallery, San Francisco; Jacqueline Anhalt, Jacqueline Anhalt Gallery, Los Angeles; Betty Asher, Curatorial Assistant, Modern Art, Los Angeles County Museum of Art; Ruth Braunstein, Braunstein/Quay Gallery, San Francisco, and Edwin Janss, Jr., The Janss Foundation/University Art Museum, University of California, Berkeley.



Aida:

Llyn Foulkes (1934- ), *Blue Landscape* (1963); Los Angeles County Museum of Art

Painter Llyn Foulkes now resides in Los Angeles and has taught there at UCLA and the Art Center. Exhibiting since 1959, he has won several awards, including the first prize Medal of France at the Fifth Biennale at the Musée d'Art Moderne in Paris. Foulkes has had one-man shows in Paris, New York and various places in California, and group shows throughout the United States and Europe. His works are represented in the collection of such museums as the Museum des 20. Jahrhunderts in Vienna, the Musée Beaubourg in Paris, the Chicago Art Institute and the Whitney, The Guggenheim and the Museum of Modern Art in New York.



Ariadne auf Naxos:

Setsko Karasuda (1949- ), *Green Wave* (1976); Fluor Building, Santa Ana Young Japanese-born Setsko Karasuda received her B.A. in Art from UCLA and her M.A. from Fresno State University, specializing in oil painting. She had her first one-woman show in October, 1976, at the Anhalt Gallery in Los Angeles. In connection with *Green Wave*, Ms. Karasuda states, "The ocean is a capricious being for me. At times I see it as a calm water that reflects the clouds and sky above like platinum. At other times it is deep blue and jade green and lovingly plays and beckons me to its frolic."

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October		Das Rheingold 8 pm A,C 4
	3	
	10	Faust 8 pm A,B 11
	17	Aida 8 pm A,B 18
	24	Aida 7:30 pm D,E 25
	31	Turandot 8 pm A,B 1
November		I Puritani 8 pm A,C 8
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# Opera Calendar

Wednesday

Thursday

Friday

Saturday

Sunday

		Opening Night Adriana Lecouvreur 8 pm A	9	Idomeneo 8 pm J,K	10	11	
Idomeneo 7:30 pm D,E	14	15	Adriana Lecouvreur 8 pm G,H	16	Katya Kabanova 8 pm J,L	Idomeneo 2 pm M,N	18
Katya Kabanova 7:30 pm D,F	21	22	Idomeneo 8 pm G,I	23	Adriana Lecouvreur 8 pm J,L	Katya Kabanova 2 pm M,O	25
Adriana Lecouvreur 7:30 pm D,E	28	29	Katya Kabanova 8 pm G,H	30	Das Rheingold 8 pm J,K	Adriana Lecouvreur 2 pm M,N	2
Faust 7:30 pm D,F	5	6	Das Rheingold 8 pm G,I	7	Faust 8 pm J,L	S.F. OPERA FAIR Noon to 6 pm	9
Das Rheingold 7:30 pm D,E	12	13	Faust 8 pm G,H	14	Aida 8 pm J,K	Das Rheingold 2 pm M,O	16
Ariadne auf Naxos 7:30 pm D,F	19	20	Aida 8 pm G,I	21	Rheingold 1:30 pm X Ariadne 8 pm J,K	Faust 2 pm M,N	23
	26	27	Ariadne auf Naxos 8 pm G,H	28	Turandot 8 pm J,L	Aida 2 pm M,O	30
I Puritani 7:30 pm D,F	2	3	Turandot 8 pm G,H	4	Aida 1:30 pm X I Puritani 8 pm J,K	Ariadne auf Naxos 2 pm M,N	6
Turandot 7:30 pm D,F	9	10	I Puritani 8 pm G,I	11	Un Ballo in Maschera 8 pm J,L	Turandot 2 pm M,O	13
Turandot 7:30 pm E	16	17	Aida 8 pm H	18	Turandot 1:30 pm X Ballo 8 pm K	I Puritani 2 pm M,N	20
I Puritani 7:30 pm E	23	24	Un Ballo in Maschera 8 pm G,I	25	Faust 1:30 pm X*** Aida 8 pm L	Un Ballo in Maschera 2 pm M,O	27



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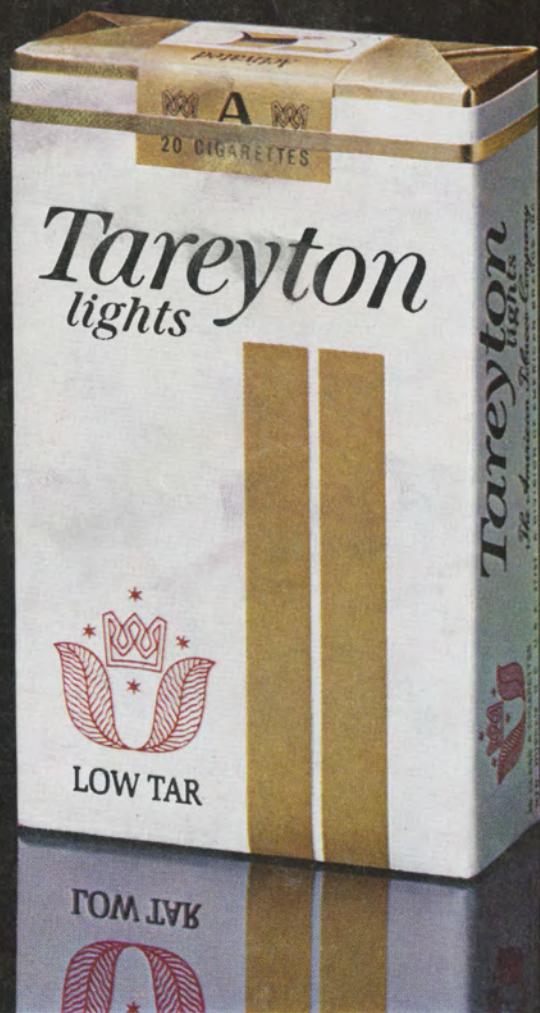
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