

Faust

1977

Wednesday, October 5, 1977 7:30 PM

Saturday, October 8, 1977 8:00 PM

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Friday, October 14, 1977 8:00 PM (Live broadcast)

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# Faust



"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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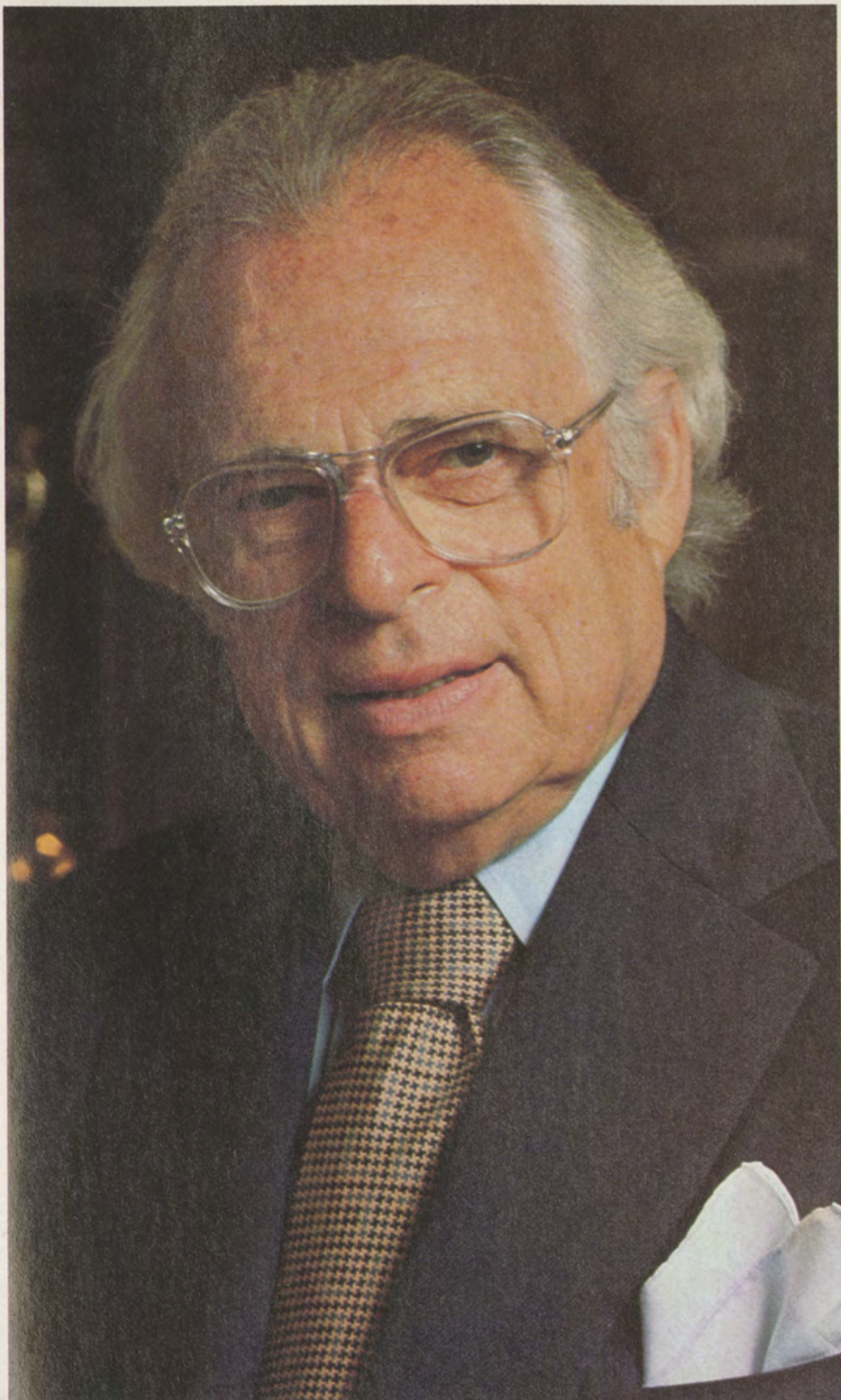


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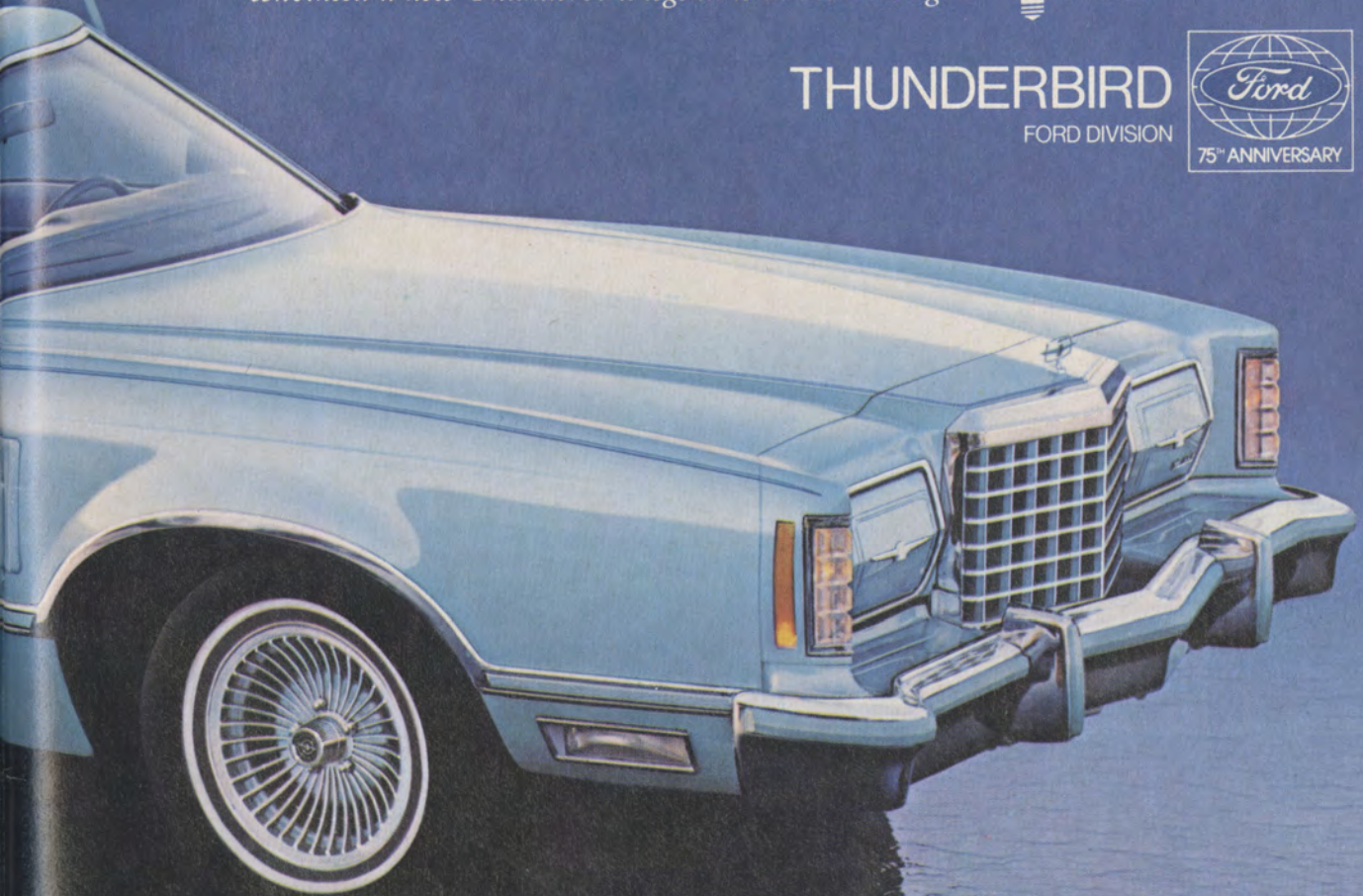
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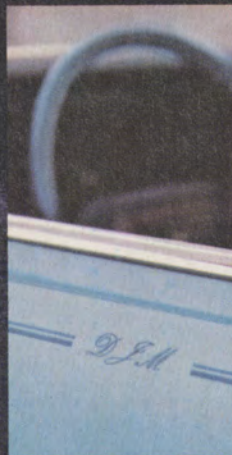
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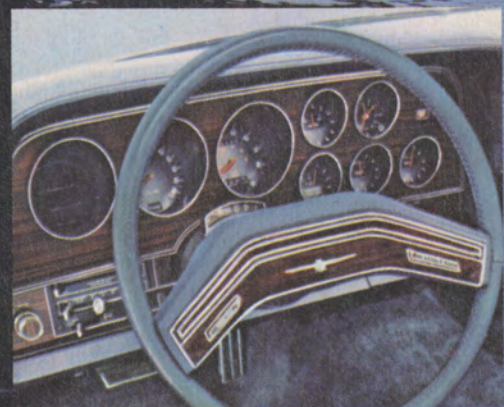
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# Faust



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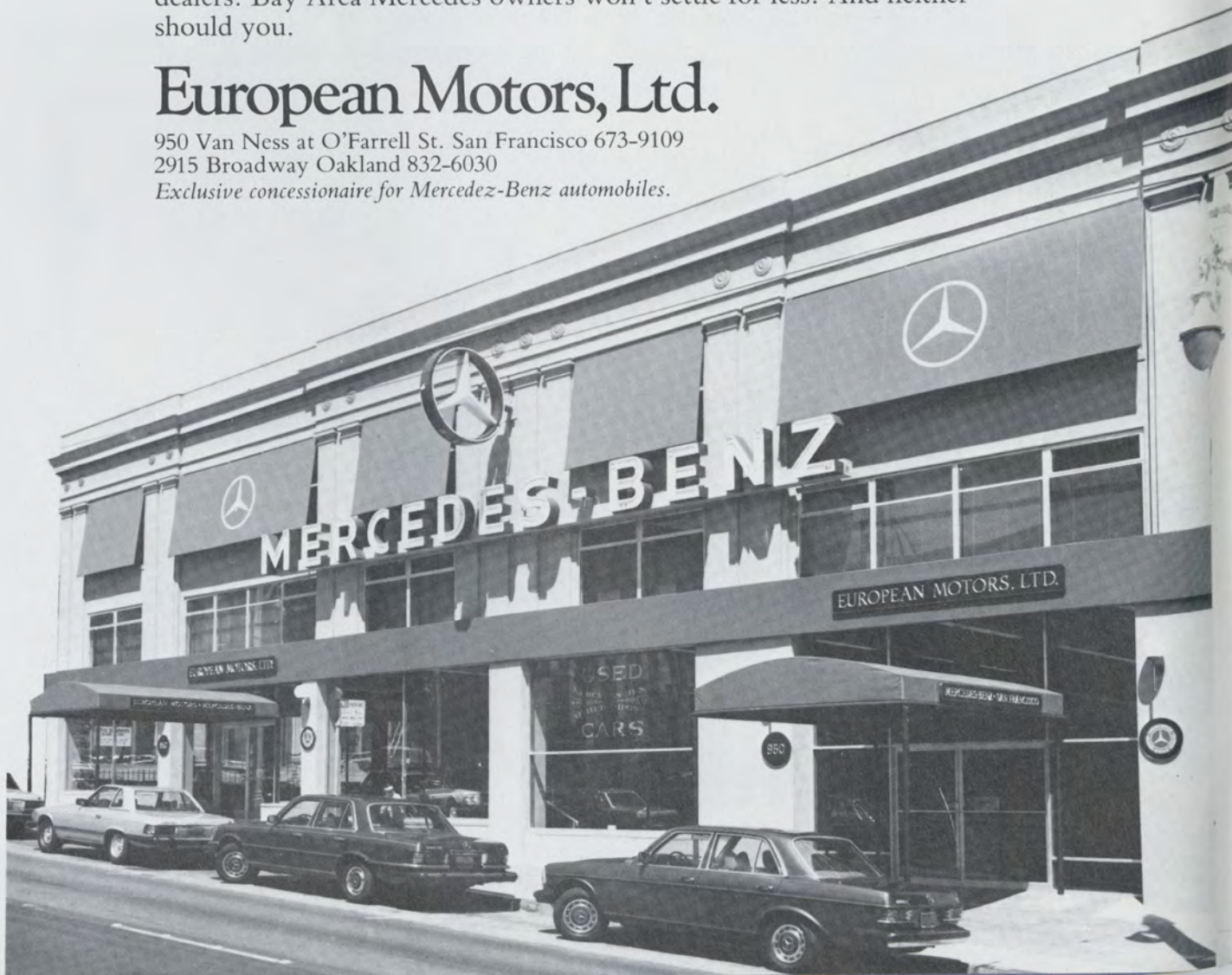
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# The Devil, You Say!



Ezio Pinza (right) with tenor Raoul Jobin as Faust. Pinza was one of a long series of eminent basses who have relished the theatricality of Gounod's devil in San Francisco Opera *Fausts* over the years, as were the four others whose photos follow.



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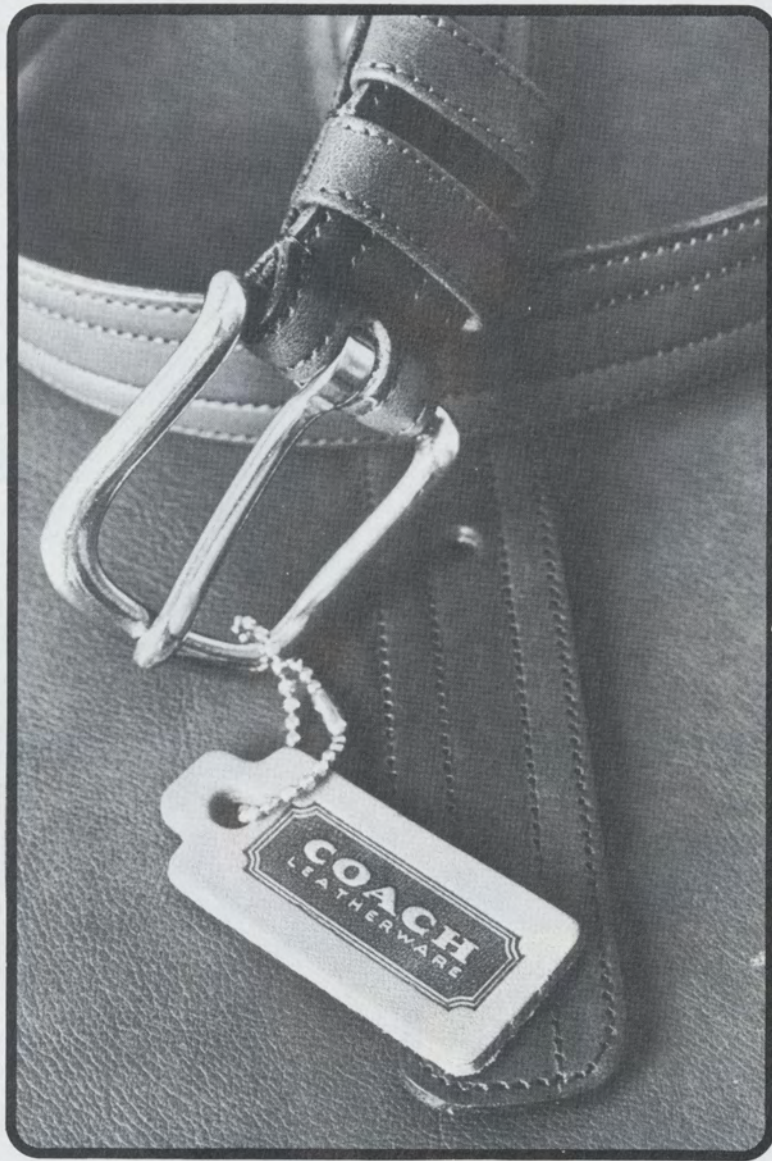
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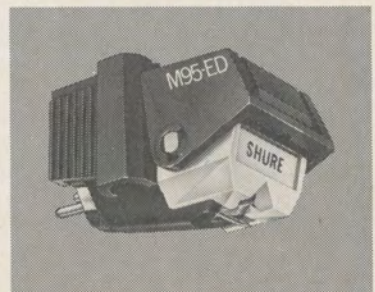


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Urbane and suave as Goethe and Gounod's devil may be, he has also inspired the fantastic creation right, by the painter Delacroix who, to illustrate the prologue to Goethe's *Faust* created a winged devil as muscular as a man with hideous talons, flying over medieval towns as he casts evil spells.

# A Man of Wealth and Taste

by David Littlejohn

Please let me introduce myself  
I'm a man of wealth and taste  
I've been around for long, long years  
Stolen many a man's soul and faith...\*

Every time Gounod's opera is revived nowadays, serious music critics complain that it has no place, no defensible *raison d'être* on the modern stage. With cynical candor, the editors of the booklet that accompanied a recent recording of the opera quoted a number of unfriendly responses to a 1964 revival at Sadler's Wells.

If there is one opera that leaves this species of theatre wide open to ridicule it is Gounod's *Faust*. Genteel respectability oozes from every common chord. Cozy moral sentiment drips from every line.... Heard once more in all its mawkish piety, it seemed as relevant to 1964 as any two-penny tear jerker of Victorian literature. (Noel Goodwin, *Daily Express*)

After singing one's way through four-and-a-half acts of Gounod's *Faust* at Sadler's Wells the other day, one began to wonder. Why,

\*Mick Jagger and Keith Richard, "Symphony for the Devil,"

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with a whole repertory of non-heroic opera at its disposal, should the Wells choose this benighted pot-boiler as one of its new productions for the season 1964-65? . . . From any reputable dramatic standpoint, *Faust* ought now to be beyond the pale. (Stephen Walsh, *Daily Telegraph*)

On the whole *Faust* seemed no better a work than I had thought it before. There is some pretty music in it. Gounod's melodic gift is not to be denied, nor some touches of inspiration. But there are passages more vulgar than anything in *Cavalleria* and it is impossible—after Berlioz, shall we say?—to overlook the fact that it is a frivolous, unworthy treatment of a great subject. (Andrew Porter, *Financial Times*)

The poppiest of the pop tunes of *Faust* must be the loud, bouncy, and irrelevant Soldiers' Chorus in Act IV. By contrast, Verdi's "Anvil Chorus" seems subtle and refined. As a boy, I knew this tune—or one very like it—as "You're the One Your Mother Forgot to Drown," the words of which seemed to suit its melody better than Gounod's "Gloire immortelle de nos aieux."

The gossamer, on-and-on-and-on 1869 ballet music is about as diabolical as a flight of Pacific Grove butterflies. But then I feel the same way about Berlioz' insipid "Ballet de Sylphs," or his zippy, trippy "Minuet of the Will o'the Wisps," in *The Damnation of Faust*. Hellish creatures seem hard to set dancing convincingly.

Gounod's high range is probably represented by the love songs he gives to Faust and Marguerite—"heart-breaking" *Bravo-traps* like his "Salut, demeure chaste et pure," solo violin sub-throbbing alongside; or the molten, languorous notes of the duet that follows.

\* \* \*

But I'd like you to consider the perverse case that the major source of whatever appeal *Faust*—this *Faust*, any

photo by Caroline Crawford.



Maitre Jean Périssou coaches members of the *Faust* cast with tenor Giacomo Aragall studying his score in the background.

*Faust*—still holds for us resides not in the love story; not even in the proud, overreaching character of Johann (or Enrico) Faust; but in Mephistopheles; in the Devil.

Although he goes to hell after 24 years of fun, Dr. Faustus gets almost all of the lines, and all of the action in the old 1587 *Volksbuch* version. There Mephistopheles, although magical and clever, is mainly a bad guy, a foil, a

completely believed-in Medieval devil. But he takes on real dimensions and character in Christopher Marlowe's version (published in 1604).

Fau. Where are you damn'd?

Me. In hell.

Fau. How comes it then that thou art out of hel?

Me. Why this is hel, nor am I out of it.



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Jean Périssou coaches Nancy Shade for Marguerite.

And he is by far the wittiest, most clever character in Goethe's play of 1808. I find Goethe's devil immensely appealing, at once magical and real, modern and immortal. His insolent exchange with God in heaven (deliciously rendered in Boito's *Mefistofele*) is captivating in its wit, its point, its rollicking, swaggering scorn.

(I like to see the governor now and then,  
And take good care to keep relations civil.  
It's decent in the first of gentlemen  
To speak so friendly, even to the devil.)

In Goethe, the devil becomes a creature so nearly human (better than

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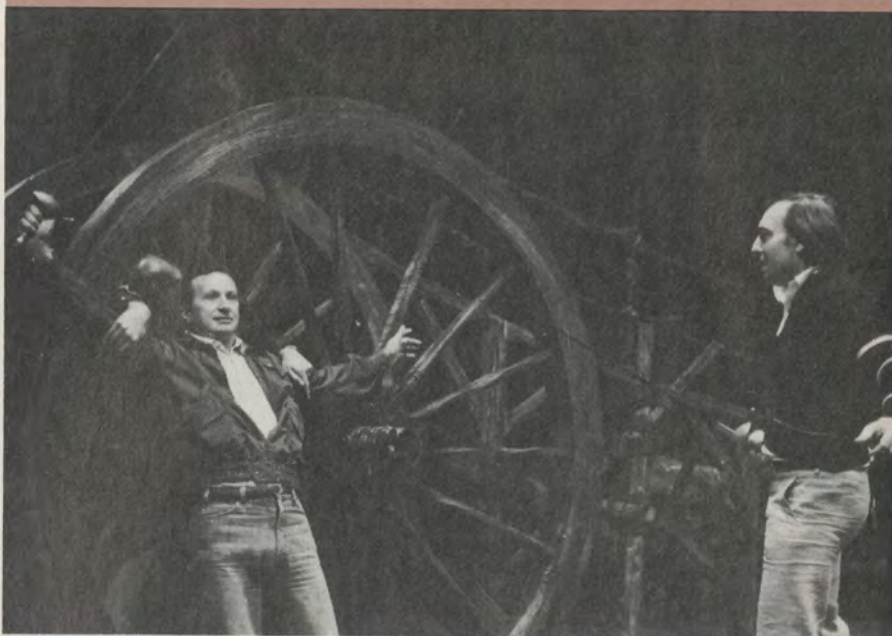
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Giorgio Zancanaro (Valentin) is pinned against a wheel during a *Faust* rehearsal as he is challenged by Giacomo Aragall (Faust).

human?) in every way I find him impossible to resist. He is wittier than we are. He is worldly, cynical, sexy, able to seduce whomever he likes; to create gold (and wine); to preserve youth; to conjure up orgies; to twist others about at his will, ever conscious of his own intellectual superiority. He is, in a word, everything our (my?) wicked self wants most to be.

In the three best known operatic versions—Berlioz', Gounod's, and Boito's—I know that I, at least, prefer Mephistopheles, as a character, to either Faust or Marguerite.

The two French versions tend to ignore the high dramatic potential of the story, and concentrate on either (in the case of Berlioz) expressionistic music-making and grand orchestral effects; or (in the case of Gounod) the creation of a sleek, professional, very French boulevard *opéra*. Both men seem tied down by the conventional limits of 19th Century French poetic diction, which rarely aspires beyond the sweetly sentimental. (Mephistopheles induces Faust to sleep, in Berlioz' *Damnation*, by an aria beginning "Voici des roses," woven out of

phrases like *nuit embaumé, bien-aimé, baisés vermeils, divines parolles, suave concert*. Some devil.)

Both composers seize on the materials in the Faust legend that lend themselves most readily not to *music* as such, but to existing opera, ballet, and concert conventions. So their stories tend to be built around, and therefore exaggerate, predictably lyrical scenes. (In fact, Berlioz wrote eight obviously "musical" episodes twenty years before he put together his full-length dramatic cantata.) These include the aforementioned love songs; the "Song of the Flea" or "Song of the King of Thule" from Goethe; fake-boisterous drinking songs; hymns to nature, morning, or spring; the church scene, for which one can write organ and choir music; the devil's serenade to Marguerite; and miscellaneous dances and chants of other worldly creatures. Townsfolk start waltzing, and soldiers start marching, with the gratuitous suddenness of actors in an operetta or a Broadway musical.

Into the midst of all these figments, these soft bonbons for the ear—a double blast on the trombones, skittering

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treble figures on pizzicato strings in minor key—strides a proud, worldly, realistic *basso*: Mephistopheles.

\* \* \*

Is it any *wonder* we prefer him? In this world of weeping operatic lovers and picturesque background folk, he is the only real *character* on stage. (I have the additional private problem of almost never being able to take stage tenors a hundred per cent seriously. They whine, pray, aspire, weep, and *pose*, always beautifully, of course; but never sound quite as authentically manly as baritones or basses. Especially in French.)

Lovers, especially pathetically ruined lovers (like Marguerite) who go *mad*, are caught in every kind of the worst 19th Century operatic conventions. The language they speak is unreal, the music they sing (then enlarge, embellish, trill, and repeat) conflicts utterly with the characters they are supposed to represent. Marguerite gives away her real nature—that of a high-priced prima donna, not an unspoiled village fraulein—the minute she starts singing Gounod's music.

But Mephistopheles *is* an actor: his posing, his musical sneers, his shouts, his cackling laughter and eerie whistles are part of what he is. He's supernatural, a fallen angel, a magician. He can do anything, musically or otherwise. To borrow the title of Jean Kerr's clever book, "The snake has all the lines."

Boito's *Mefistofele* is my favorite of the three, possibly because he gives the devil his due, as witness the title; possibly because the Italian language (especially in the hands of this master of librettists) and Italian opera tradition preserved him from the more cloying excesses of Parisian love operas. Nineteenth century French composers developed an especially repulsive style in which they blended

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an ideal of sweet Victorian purity, a kind of sniggering, sick eroticism (*Thais*, *Samson et Dalilah*, *Manon*, *Faust*), and a corrupt stage-Catholic religiosity made up of prayers to the Virgin Mary, *saintes médailles*, and *eau bénite*.

Boito gives his Mephistopheles two magnificently characterizing arias — “Sono lo spirito che nege” (I,2) and “Ecco il mondo” (II)—which unite a profoundly bitter, candidly-stated philosophy, a character of splendid proportions, and compellingly appropriate music. He can take a banal line of Faust’s from the *Volksbuch*—“Oh, that I had never been born!”—and deepen, then drown it with a one-word response from his devil: “Ebben?” (“So? What then?”)

Mephistopheles takes on too little shape or identity in Berlioz’ *Damnation* to suit me, despite all that has been said of the composer’s bitter, Byronic identification with both Faust and the devil. The “Ride into the Abyss” is unforgettable, of course, a tour de force; but it tells me more about Berlioz’ self-displaying skills and techniques than it does of devils or hell. His “Song of the Flea” tells us nothing, “Voici les roses” tells us nothing, the sylphs and *feux follets* tell us nothing about him. Even his raunchy serenade breathes little evil. Berlioz gives him, to my ear, only three really devilish moments. In Scene 14, as Faust bids Marguerite a rapturous farewell, Mephistopheles turns their duet into a tragic, mocking trio with his threat on the lower staff:

From now on, proud spirit, I can  
drag you through life  
As I choose, and never fill up your  
burning desire:  
This love will intoxicate you, drive  
you quite mad,  
But soon you’ll be mine, and you’ll  
burn in hell’s fire!

# THE CURTAIN GOES UP, ON A SPARKLING NEW SEASON AT BRITEX FABRICS

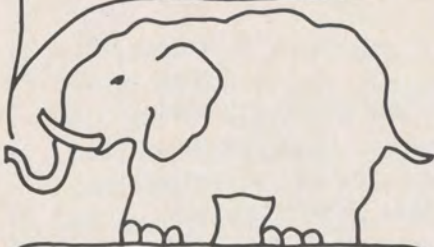
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Stage Director Jacques Karpo demon (!) strates for Jocelyne Taillon (Marthe) with Gwendolyn Jones (Siebel) watching.

photo by Caroline Crawford.

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In Scene 17, when he finally forces Faust to sign his pact, he deflates both his invocation to nature and his adoring *amour*. "Save her, you wretch!" orders Faust. "Ah, so now I am the guilty one!" Mephistopheles replies. "I see you plain enough now, you ridiculous human beings!"

Faust signs, and they ride off to hell. At the end of their wild ride, Mephistopheles can cry out (semitones rising from C to E-flat), in the full inflation of diabolic pride: "Sound your triumphant trumpets, infernal cohorts! He is ours! . . . I have won!"

Like every opera-goer, I always look forward to Mephistopheles' entries in Gounod's *Faust*. Every time he comes on stage, he brightens things up. The Chaliapin-Pinza tradition may have tempted too many *bassos* to try to imitate their suave, devilish styles; not every bass has their finesse, or the mature sex appeal of a Rossi-Lemeni

or Norman Treigle. But the role does allow an actor considerable nuance and edge ("*trêve à ce ton moqueur!*"); one can do more than leer, sneer, cackle, twirl his moustache and his *riche manteau*. Mefisto is nasty to Marguerite's brother, living or dead; but then I find Valentine such a moralistic prig I can only cheer. One of Gounod's (or his librettists') real inspirations was to replace Goethe's pointless "Flea" song (or their own original "Beetle" song) in Auerbach's tavern with the devil's great "Song of the Golden Calf." Here Mephistopheles sings out point-blank what he *thinks* of the repulsive human race; and, by persuading the drinkers to join in the refrain ("And Satan leads the ball!"), gets the repulsive human race to agree. *That's* what I call diabolic.

\* \* \*

Ah, you say: you don't believe in devils. Of course you don't. Nobody

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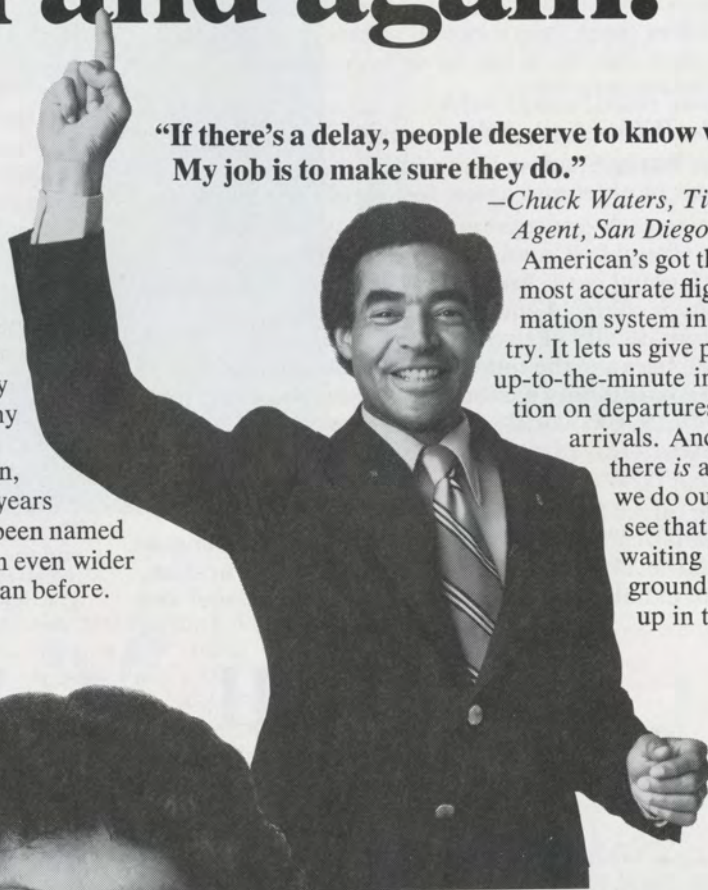
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does. And we throng to *The Exorcist*, and *Bedazzled*, and *Rosemary's Baby*, even (forgive us, Andrew Porter!), even *Faust*. We devour the morning paper's monthly accounts of new Satanic cults. World wars, the Bomb, universal immoralism got many non-believers to start thinking, once again, about the Devil.

But thinking too much about the Devil—even the shallow, stagey devils of opera—can be a dangerous business. Dangerous because one finds oneself growing more and more fascinated by the *idea* of a Devil, then wondering if—maybe—there just might . . . And then (in an age that reveres revolt of any kind, and cultivates egotism, and

justifies perversion) developing—Sympathy for the Devil.

All the best devils (who may be only the itch of excessive introspection: *Cogito ergo Satanas*, as Gide put it) treasure their ability to persuade people to deny their existence: Marlowe's, Goethe's, Boito's, Dostoevsky's, Gide's, Mann's, Valery's:

F. I think hell's a fable.

M. Ay, think so, till experience change thy mind.

(Marlowe, *Doctor Faustus*)

It's only the unchic, unsophisticated Marguerites of the world who can see Mephistopheles, beneath his devil-may-care surface, for what he really is—and by then it's usually too late.

\* \* \*



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My whole argument, I suppose, could be called "diabolic." I have denied, or at least ignored, all the attractions others have felt or found in Faustus and Marguerite, the great positive, creative wonder of human possibility those characters are supposed to represent—all so that I might make my sinister case for Mephistopheles.

Perhaps. In October 1957, I was playing bridge in the smoking room of a transatlantic liner, when I wished aloud, to a young Dutchman in the party (whose name I never learned), "I'd sell my soul for an honor card in hearts!"—and then I drew the king.

*So if you meet me, have some courtesy  
Have some sympathy, and some taste*

*Use all your well-learned politesse,  
Or I'll lay your soul to waste . . .\**

\*Mick Jagger and Keith Richard, "Sympathy for the Devil," © 1968 Abkco Music Inc.

David Littlejohn is a writer, critic, and Professor of Journalism at the University of California in Berkeley. He is the author of eight books, including *The Man Who Killed Mick Jagger*, a novel published earlier this year.

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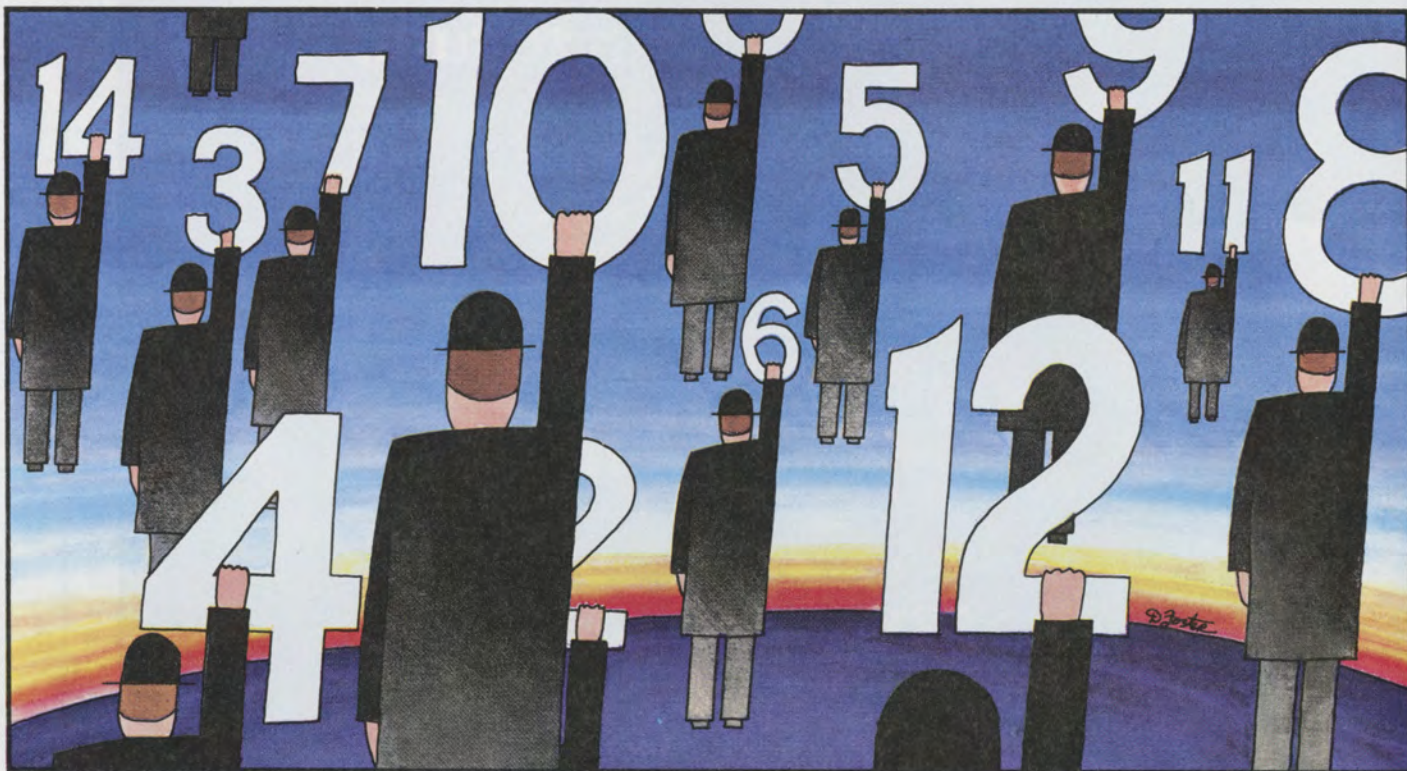
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Three of the ten operas to be performed are new to San Francisco and, of the remaining seven, none has been seen in San Francisco for at least five years. Five of the productions come from other opera companies, two are new designs and only three have 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.

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# 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
	Technical Staff for the War Memorial Opera House
<i>Master Carpenter</i>	Michael Willcox
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	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.

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\$2,500 and over

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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 Obraztsova  
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  
Beverley 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*

## 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 Milina  
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. Covell  
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  
Jon Spieler  
David E. Williams  
Joseph A. Williams III



**SPRING  
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Kurt Herbert Adler,  
General Director

**APRIL 1978**

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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!

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# 1977 Season Repertoire

San Francisco Opera Premiere

ADRIANA LECOUVREUR

*Cilea*

IN ITALIAN

Scotto, Obraztsova, 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: Périson

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,  
Friday evening prices

\*San Francisco Opera debut  
\*\*American opera debut

REPertoire, Casts and Dates  
Subject to Change



1977-1978 Season

December 1, 1977  
May 28, 1978

La Boheme (new produc-  
tion) (Puccini)

Don Pasquale  
(Donizetti)

Susannah  
(Floyd)

The Portuguese Inn  
(Cherubini)

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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.

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September 27  
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October 4  
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continued on p. 57



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## 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.

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# Faust

(IN FRENCH)

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Jean Périson

*Stage Director*  
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*Art direction, lighting design  
and special effects by*  
Thomas Munn

*Special photography by*  
Greg Peterson and Ron Scherl

*Chorus Director*  
Richard Bradshaw

*Musical Preparation*  
Warren Jones

## CAST

*Faust*

Giacomo Aragall

*Méphistophélès*

Giorgio Tozzi

*Wagner*

John Davies

*Valentin*

Giorgio Zancanaro\*

*Siebe*

Susanne Marsee

*Marguerite*

Nancy Shade

*Marthe*

Jocelyne Taillon\*

*Students, soldiers, townspeople*

\*San Francisco Opera debut

\*\*American Opera Debut

November 26

Barry McCauley

James Courtney

John Davies

Lawrence Cooper

Gwendolyn Jones

Carol Todd

Dorothy Cole

*Conductor*

Richard Bradshaw\*\*

*Stage Director*

Matthew Farruggio

TIME AND PLACE: Medieval Germany

## PROLOGUE

Faust's study

## ACT I

Outside the town

## INTERMISSION

## ACT II

Marguerite's garden

## INTERMISSION

## ACT III Scene 1

Inside a church

Scene 2

A street

Scene 3

A prison

*First performance: Paris, March 19, 1859*

*First San Francisco Opera performance:  
September 23, 1926*

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SATURDAY, OCTOBER 8 AT 8:00

TUESDAY, OCTOBER 11 AT 8:00

FRIDAY, OCTOBER 14 AT 8:00 (Live broadcast)

SUNDAY, OCTOBER 23 AT 2:00

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*The performance will last approximately  
three hours and fifteen minutes*

## SYNOPSIS/FAUST

**PROLOGUE**—Faust, an aging philosopher, is despondent over his inability to find a meaning in life after years of fruitless search. He thinks of committing suicide, but does not have the necessary courage. In his indecision, he resorts to calling upon the forces of evil. Méphistophélès appears and proposes a contract: Faust's soul in exchange for youth. Faust hesitates, but when Méphistophélès causes a vision of purity and ideal femininity to appear in the form of Marguerite, he is overwhelmed. He agrees to the contract and drinks a magic potion offered by Méphistophélès, which transforms him into a handsome young man.

**ACT ONE**—A crowd has gathered in the square to celebrate the village fair and the departure of the soldiers to war. Among the soldiers are Wagner and Valentin, Marguerite's brother and protector. When he expresses fear at leaving her alone, Siebel, a youth in love with Marguerite, promises to look after her. Méphistophélès appears and frightens the crowd by his strange demeanor. He proceeds to mesmerize them with a song in praise of the Golden Calf, the symbol of debauchery and greed. Refusing a drink from Wagner, he amazes the crowd by making wine spurt from a water fountain. As a final shock, he makes a brazen toast to Marguerite. Valentin is incensed and attacks Méphistophélès with his sword, which Méphistophélès shatters. All are now convinced that the stranger in their midst is the devil. By brandishing their sword hilts and other improvised crosses, they prevent him from injuring Valentin. Faust now comes on the scene and insists upon seeing Marguerite. Méphistophélès, slowly recovering from his setback, tells Faust that Marguerite will soon be there, as the crowd of revelers returns to the public square. Méphistophélès takes precautions against being recognized by donning a monk's robe and returns to mingle with the crowd, as Faust catches his first real glimpse of Marguerite.

**ACT TWO**—Méphistophélès sets the stage for Faust's seduction of Marguerite. Siebel enters Marguerite's garden and, having succeeded in thwarting the devil's curse, leaves her a bouquet of fresh flowers. The romantic youth is followed by Faust and Méphis-

tophélès, who goes in search of a more impressive gift. Left alone, Faust hails the simple beauty of Marguerite's abode. The devil returns with a coffer of jewels, which he places next to Siebel's flowers. When Marguerite arrives, musing over her meeting with Faust, she discovers the coffer and delightedly adorns herself with the jewels. Méphistophélès detours a nosy matron, Marthe, by flirting with her so that Faust can make his conquest. As night falls, Marguerite confesses her love, but overcome with maidenly scruples, she persuades Faust to leave. As he is about to comply, the devil mockingly sends him back and laughs as Marguerite, who has reappeared in her doorway, yields to her lover's embrace.

**ACT THREE**—Inside a church, Marguerite, pregnant with Faust's child, seeks forgiveness for her sins. Méphistophélès, having once again donned his monk's disguise, enters the church. Taking advantage of Marguerite's feelings of guilt, he torments her with curses and threats of damnation. As visions of hell invade her mind, she collapses to the floor.

In a town square, the soldiers return from war. Valentin questions Siebel about Marguerite, but receives only evasive replies. Puzzled, he enters his house. Faust, remorseful at having abandoned Marguerite, arrives with Méphistophélès, who serenades the girl with a suggestive ballad. Valentin, stepping forth to defend his sister's honor, fights a duel with Faust, who, guided by the devil, runs him through. Marguerite kneels by her fatally wounded brother, who curses her with his dying breath.

Marguerite lies in prison, condemned to death for the murder of her illegitimate child. Faust and Méphistophélès enter, with the intention of spicing her away. As the devil keeps watch, Faust awakens Marguerite. At first the demented girl is overjoyed to see her lover, but instead of fleeing with him, she tries to recall their first days of happiness. When Méphistophélès emerges from the shadows urging haste, Marguerite becomes delirious and prays one final time for salvation. As she is led away to her death sentence, the devil pronounces her condemned. He leads a distraught Faust onward to new adventures, as the angelic choirs proclaim Marguerite saved.

# PROGRAM NOTES/FAUST

by WALTER DUCLOUX

"*Si jeunesse savait, si vieillesse pouvait*" said Henri Estienne, one of the most widely learned Frenchmen of the 16th century, "If youth but knew, and old age could!" The dream of a second chance to enjoy and exploit the ardor and potency of one's salad days, so often foolishly wasted, has animated mankind since the dawn of history. Its symbols abound in mythology and make-believe, in daydream and drama, from the agelessly amorous Jupiter via Don Juan to Walter Mitty. Undoubtedly, combining the energy and attractiveness of youth with the sagacity and know-how of old age would mean inhabiting not one, but two of the best-possible worlds!

Of all the yarns spun around this engaging proposition, none has been more popular than the story of Faust. The origin of the legend was a charismatic character and almost exact contemporary of Monsieur Estienne, also the son of a printer. He roamed the fabled, gabled towns of central Germany, dazzling a largely illiterate but highly imaginative populace that still widely believed in the Witches' Sabbath on a nearby mountain and, even more titillating, in the lair of Venus beneath a venerable castle, where another prominent German of those days, Doctor Martin Luther, was held in custody and kept busy translating the Bible.

Whoever the real Doctor Johannes Faustus was, his fame spread all over Europe. He was a healer, astrologer, story-teller, teacher, charlatan, whose very name was probably a hoax, and why not! "Faustus" means "lucky" in Latin, and Lucky John was as good a pseudonym as any for a good showman reputed to be in league with the devil. Faust became the embodiment of man's hopes, desires, his urge to probe the deepest mysteries of the universe, to arrive at the core of eternal truth. Many of these traits could readily be associated with Luther himself, whose enemies held *him* to be a tool of Satan. Among those referring to the shadowy Doctor Faust was one of the pillars of the Reformation and a close friend of Luther, Philipp Melancthon.

The fascination which Faust held for his contemporaries was enhanced by a remarkable factor: his antagonist was not simply the Devil, the usual Lord of the Underworld, Lucifer, Antichrist, or Beelzebub, running a vast empire, swatting the likes of Faust with a flick of his tail. No, Faust had his own private devil, a kind of personal and personable Figaro with cloven hoof, part demon and part dandy, eager to please his "master" rather than dominate him. Yet, he is really the Devil himself, not a deputy. His name for the occasion is Mephistopheles or Methostophillis, or something like that. The origin of the name is open to speculation, but I like one interpretation which is offered: in French, the hero's name is to this day pronounced so as to rhyme with 'host'. "Phil . . ." is a Greek root meaning "friend." A "Mefosto-phil" would thus mean one Unfriendly-to-Faust. Far-fetched? Perhaps, but not more so than other explanations!

Long before the 16th century ended, the story of Faust had found its way into print and onto the stage. For some reason, England was particularly fascinated with it. The most gripping treatment is the play by Christopher Marlowe, whose *Doctor*

*Faustus* was first performed in the late 1580's. Its female lead is not Gretchen, but Helen of Troy. Other versions range from fairy tales to crude puppet-farces, few of them significant contributions *per se*, but all of them contributing new angles and fleshing out the original subject with new features and plot-twists.

Musicians, too, were not long in recognizing the potential of the story, especially after Goethe's play made its first appearance. It is indeed a treasure-trove of musical opportunities ranging from sacred choruses to soliloqui, symphonic illustrations of dramatic happenings, dances, and so on. One of the first composers to set parts of Goethe's *Faust* to music was the author's friend Karl Friedrich Zelter, who wrote a chorale for the Cathedral Scene and a version of *The King of Thule*. The first significant opera on the subject was by Louis Spohr, a conductor and violin-virtuoso celebrated throughout Europe. His *Faust*, premiered in Prague under the baton of Carl Maria von Weber in 1816, saw a brief flurry of success before Gounod's masterpiece doomed all previous operatic efforts to oblivion.

Goethe's impact on France was enormous, quite aside from that of *Faust*. In the wake of two gigantic convulsions—the Revolution and the Age of Napoleon—France had temporarily settled for the relief of bourgeois domesticity. Its youth, restless and disillusioned, found its spiritual nourishment outside France, with authors spelling idealism and passion, even where doomed. In addition to Lord Byron, it was Goethe whose high-strung young characters served as models of self-identification for many Frenchmen. In 1844, the great J. D. Ingres drew a sketch of a 26-year-old artist who might have stepped right out of a page of *Werther*. He was a brilliantly talented musician, Charles Gounod, born in Paris on June 17, 1818.

Gounod came from an artistic family. He lost his father, a prize-winning painter, when only five. His mother, an accomplished musician, first taught and later guided her son, making sure his training was the best Paris had to offer. Outside of teaching, the two most promising fields for a young French musician were the Church and opera. The former could provide a steady and respectable livelihood, while the latter could catapult a relative unknown to fame and fortune virtually overnight. Gounod was to excel at both. Overall, Gounod's contributions to sacred music probably outweigh his operatic efforts, except for that incredible success, *Faust*.

Goethe's drama reached France in a first-rate translation by Gerard de Nerval in 1828. It became the rage of literary Paris, whose notorious musical firebrand, Hector Berlioz, immediately set a number of scenes from it to music. (These scenes were eventually to be re-worked into *La Damnation de Faust*.) In due time Gounod, too, fell under the spell of the Sage of Weimar. We should be grateful for the delay which prevented Gounod from writing his opera until he was ready for it!

Even in the form later to be known as Part I, Goethe's *Faust* is hardly a 'natural' for operatic treatment. He wrote and re-wrote it over a period of years, abandoned it, resumed work on it, adding



and eliminating scenes, always dissatisfied with the results. To bring *Faust* into a cohesive dramatic structure, easily followed by untutored audiences, was comparable to making a play out of the Old Testament. Gounod and his librettists, Jules Barbier and Michel Carré, wisely refused even to try. At the core of their scenario they kept the one aspect uniquely suited to their talents, the tragic love-story of Faust and Marguerite. Like a precious gem, that story is skillfully set into a frame forged of contrasting bits: a minimum of philosophizing, a liberal dose of liturgical happenings, personal prayers, etc., some rousing merry-making, a bit of saber-rattling patriotism, all leavened with a good dose of macabre humor supplied by Old Nick, whose antics even cause the Lord to smile. What is so devilish in trying to help secure a friend's privacy by drawing an old dragon away from the girl? An ungrateful job for Mephisto, to be sure!

Goethe's *Gretchen* is little more than a pitiable victim of circumstances dictated by a man's world. She is never admitted to the lofty plane occupied by the two protagonists. In the France of George Sand, such days were long gone and female character was worthy of much more sophisticated treatment. Was it not French literature which showed the world the captivating complexity of a *Mélisande*, a *Manon Lescaut*, an *Emma Bovary*? The nineteenth century saw the shift from the hero to the heroine, and by the turn of the century most operas—by Massenet, Strauss, and Puccini—were to bear female names. Gounod's *Marguerite* is the central figure of the story. Everything moves towards her, whose presence, as Faust puts it, is felt everywhere. The most grateful vocal gems entrusted to other characters refer to her, from Mephisto's serenade to Siebel's youthful tribute and Faust's "*Salut, demeure chaste et pure!*" (Two of the numbers that do not fit this rule are Mephisto's "*Le Veau d'Or*," a rousing tour-de-force for the bass, and Valentin's "*Avant de quitter ces lieux*," not found in the original score.) The contrapuntal majesty of the organ passage in the church scene perfectly foils the desperate confusion of the fallen girl, with Mephisto playing grand inquisitor. The forlorn stammer of the crazed wench in prison touchingly evokes blurred memories of happier days, letting us re-live the first meeting at the kermesse as an almost personal experience—a technique not lost on Puccini when he set to music Mimi's death in *La Bohème*. All in all, the German practice of calling Gounod's opera *Margarethe*, so as to avoid confusing it with the play, might well have been universally adopted.

The first performance of Gounod's *Faust* on March 19, 1859, did not take place at the venerable Opéra in Paris, but at the privately operated Théâtre Lyrique. Its director, Léon Carvalho, deserves much credit for taking a chance on a composer whose operatic efforts up to that time did not hold extraordinary promise. The whole undertaking was somewhat of a family affair. Madame Carvalho sang Marguerite, and for a time Gounod toyed with the idea of singing Faust himself. The work was written as an *opéra comique*, i.e., as a sequence of musical numbers connected by spoken dialogue. That form of entertainment, half-way between grand opera à la Meyerbeer and operetta à la Offenbach, had won increasing favor with audiences everywhere.

The entire project, started in 1857, almost came to grief when another opera called *Faust* saw the light of day. Had it been successful, Carvalho might well have abandoned his own production. As it was, Gounod's opera had a heartening success, somewhat limited by the fact that what happened at the Lyrique simply did not make as many waves as did events at the Opéra. Within a few years, the success of *Faust* assumed unimaginable proportions. Ten years after the premiere, the Opéra came around to incorporating it into its repertoire, with Gounod supplying orchestral recitatives to replace the spoken dialogue and, most important, vastly expanded opportunities for ballet, including a Witches' Sabbath which, not being essential to the story, could be left out by smaller theatres. By that time, though, *Faust* had already crossed the Atlantic for a performance in Philadelphia in 1863.

Once established as a grand opera, *Faust* took flight for yet another reason: it became a favorite vehicle for the world's leading singers, particularly sopranos and basses. It had one prime virtue, not necessarily shared by every attractive opera, in that it could be performed with relatively modest means. Guest artists had wide scope for shining individually, unaffected by limited orchestral, choral, and scenic resources. One of the greatest Mephistopheles' of all time, Feodor Chaliapin, played that role all over the world, including some stages of proverbial postage-stamp size, where a production of his other favorite vehicle, *Boris Godounov*, would have been out of the question.

In the operatic history of America, *Faust* occupies a special niche. It was the opera which opened the new Metropolitan Opera House on New York's Broadway and 39th Street on October 22, 1883. While performed in Italian on that occasion, it became part of the German repertory shortly thereafter, with no loss of popularity. Indeed, to satisfy the public clamoring for it, the Met became, in the words of the distinguished critic, W. J. Henderson, a regular "Faustspielhaus." Ever since, it has remained one of the very few non-Italian operas considered the world over as bread-and-butter fare, equally at home in Tokyo and Teheran, Capetown and Calgary.

*Faust* marks the pinnacle of Gounod's career, making him one of the grand old men of opera in 19th century Europe alongside Wagner, whom he survived by ten years, and Verdi, who outlived him by eight. The continued appeal of Gounod's gentle art was bound to frustrate later generations of musicians trying to break the spell of romantic sonorities in favor of new and more shocking sounds. Furthermore, had not Gounod profaned one of the sublime documents of Western civilization, Goethe's towering intellectual edifice, by focussing on a naive, unlearned wench used only as a tool of mischief to bring down Faust?

Who knows? Maybe there was a little Epilogue in Heaven, a meeting between poet and composer, with the former dropping a hint of friendly reproof to the musician, who had worshipped him all his life. "But, *Herr Geheimrat*," said a solicitous Gounod, "I only took you by your word!" "By what word?" "By the last line of your *Faust*: The Eternal Feminine draws us on!" Goethe smiled . . . he, of all people, understood!

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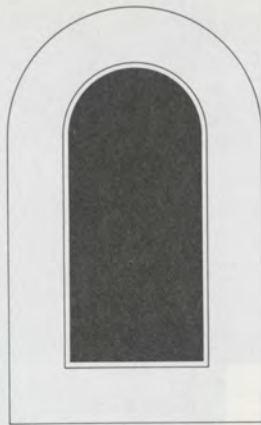
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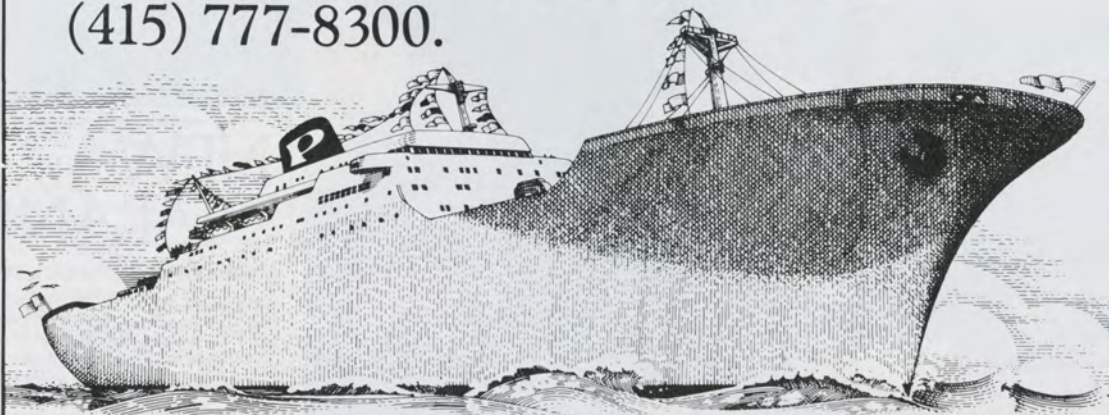
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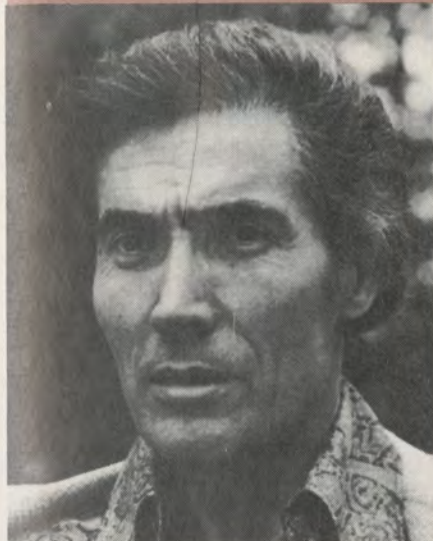
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# Profiles

JEAN PÉRISSON

RICHARD BRADSHAW

JACQUES KARPO



Noted French conductor Jean Périsson returns to the San Francisco Opera to lead performances of *Faust*. He was also on the podium for the last two presentations of the Gounod work in 1967 and 1970. Périsson made his local debut with a highly acclaimed reading of Berlioz' *Les Troyens* in 1966. He reappeared with the Company for the next seven consecutive years, conducting *Carmen*, *La Bohème*, *Aida*, *Pelléas et Mélisande* and *Manon*, in addition to such rarely performed works as Charpentier's *Louise* and Meyerbeer's *L'Africaine*. After studying at the Conservatoire National de Paris and the Salzburg Mozarteum, Périsson attracted attention by winning first prize at the international competition for young conductors at the Besançon festival. For nine years he was musical director of the Nice Opera and Orchestra. From 1965 to 1969 he was permanent conductor of the Paris Opéra, and from 1969 to 1972 he led the National Orchestra of Monte Carlo. For the past five years he has headed the Presidential Orchestra of Ankara, with which he made an important tour of the Soviet Union. His international career has taken him throughout Eastern and Western Europe for opera and concerts. In the United States he has had engagements in Los Angeles, Houston, Philadelphia, Washington and Cincinnati. Last season he debuted with the Vienna Staatsoper conducting *Carmen*, *Faust*, *Le Nozze di Figaro*, *Così fan tutte* and *La Bohème*. After his San Francisco Opera appearances, he returns to the Austrian capital for performances of *Boris Godunov*, *Die Zauberflöte*, *Die Entführung aus dem Serail* and *Der Rosenkavalier*. Next spring he will lead the revival of *Les Contes d'Hoffman* at the Paris Opéra.

Young British conductor Richard Bradshaw makes his first appearance on the podium of the San Francisco Opera for the student matinee and special popular-priced performances of *Faust*. Bradshaw is currently in his debut season as chorus director with the Company after two years in a similar post at Glyndebourne. There he worked closely with John Pritchard and prepared operas with such stage directors as Jean Pierre Ponnelle, Peter Hall and John Cox. In 1977 he led performances of *Don Giovanni* on the Glyndebourne tour. At the end of 1976, he also held the post of guest chorus director of the Marseilles Opera. Bradshaw is conductor and director of the New London Ensemble, a chamber orchestra selected from the best young free-lance players in London. He has worked with most of the major British orchestras, including the Royal Philharmonic, the London Philharmonic, the Royal Liverpool Philharmonic, the London Mozart Players and the Thames Chamber Orchestra. A frequent guest conductor in London concert halls, he made his Royal Festival Hall debut in May, 1976 in a special concert celebrating the 25th anniversary of the opening of the Hall. Bradshaw conducts regularly for the B.B.C. and recently made a recording with the B.B.C. Singers.

Currently the artistic director of the Marseilles Opera, Jacques Karpo makes his debut as stage director with the San Francisco Opera in Gounod's *Faust*. He is no stranger to the Company, having worked here both as stage manager and assistant director from 1968 through 1972. Born in France, he moved to New York with his family at age nine and only recently returned to his native land to accept the post at Marseilles. Karpo was invited there as stage director in 1972 on the recommendation of his San Francisco Opera colleague Jean Pierre Ponnelle. He assumed the artistic directorship when Reynald Giovaninetti resigned in 1975. Since then, he has also received high critical praise for his administrative talents, and his stagings of such diverse works as Verdi's *Ernani* and *Don Carlos*, Wagner's *Die Walküre* and *Siegfried*, and certain masterpieces of the French repertoire including *Samson et Dalila* and *Les Contes d'Hoffmann*. Other stagings at Marseilles include *Tosca*, *Norma*, *Götterdämmerung* and *Faust*.

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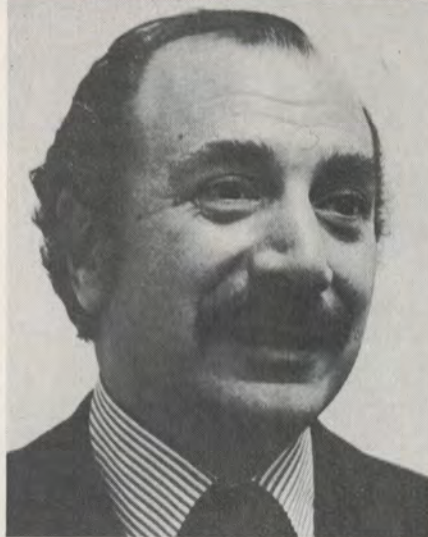
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MATTHEW FARRUGGIO



Matthew Farruggio, resident stage director of San Francisco Opera and now in his 22nd season with the company, stages the student matinee and special popular-priced performances of *Faust* and the final three performances of *Aida*. Among his directorial credits here are *Il Barbiere di Siviglia*, *Rigoletto*, *La Bohème*, *Madama Butterfly*, *Aida*, the 1975 *Il Trovatore* with Renata Scottò and the November performances of *La Forza del Destino* last year. For Spring Opera Theater, Farruggio has staged *Lucia di Lammermoor* and *The Abduction from the Seraglio*, among others. A director for the Merola Opera Program, he coaches young professional American singers in stage department and other theatrical aspects of operatic performance. His performing career has included appearances on Broadway in productions of *Lady in the Dark*, *One Touch of Venus* and *Call Me Mister*, and on the stages of the Metropolitan Opera, City Center Opera and Lyric Opera of Chicago. Farruggio studied opera production in Vienna and Salzburg, and was active in a number of early television productions of opera. He has staged operas in Vancouver and Houston, and in January, 1976, directed Dorothy Kirsten in *La Fanciulla del West* for Hawaii Opera Theatre in Honolulu. Farruggio's most recent directorial assignment was the 1977 Merola Opera Program's staging of Puccini's *La Bohème* for the Sigmund Stern Grove Midsummer Music Festival.

WOLFRAM SKALICKI



A stage designer of international reputation Wolfram Skalicki is responsible for the basic visual conception of San Francisco Opera's *Faust* and *Das Rheingold*. Associated with the Company since 1962, Skalicki's numerous credits here include *The Rake's Progress*, *Les Troyens*, *Tannhäuser*, *Boris Godunov*, *L'Africaine*, *Il Trovatore*, *Pique Dame* and *Andrea Chenier*, in addition to the Ring cycle. A native of Vienna, Skalicki began his designing career creating sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music. Upon graduating from the University of Vienna, he became associated with the Vienna Burgtheater in a design capacity. Since that time he has been in constant demand by the major opera houses of the world, working in collaboration with his wife, costume designer Amrei Skalicki. The Skalicks' efforts have included recent productions of *Die Walküre* and *Siegfried* in Marseilles, *Il Trovatore* and *Elektra* in Dortmund, *The Tales of Hoffmann* and Rossini's *Mosè* in Graz, and *Don Carlo* in Toronto. Skalicki is professor of scenic design at the University of Graz.

THOMAS MUNN

NANCY SHADE



Thomas Munn returns for his second year as lighting designer and director of the San Francisco Opera. This season he takes on an additional responsibility as supervising scenic designer for *Adriana Lecouvreur* and *Faust*. A versatile artist whose productions have been seen on Broadway, off-Broadway, in films and on television, Munn recently created the scenery and lighting for the Netherlands Opera production of Verdi's *Macbeth* in conjunction with co-designer Robert Israel. Prior to that, he devised the lighting for the Dutch musical *The Angel of Amsterdam*, written to celebrate the 700th anniversary of that city. Munn was responsible for the lighting design at the Lake George Opera Festival for two seasons, which included productions of *The Crucible*, *Tosca*, *Rigoletto*, *Die Fledermaus*, *La Traviata* and *The Magic Flute*. He has created designs for the Kansas City Lyric Theater, the Minnesota Opera Company and the Michigan Opera Theater, among others. In addition to his work in opera, Munn has designed over thirty industrial shows and was the resident designer for the Mary Anthony Dance Theater of New York for six years. Local audiences will remember his imaginative lighting for the new productions of the 1976 season, *Thais*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of *Angle of Repose*. Munn's designs will be featured in the 1978 Netherlands Opera production of Alban Berg's *Lulu*.

After her successful San Francisco Opera debut as Susan Ward in the 1976 world premiere of Andrew Imbrie's *Angle of Repose*, Nancy Shade returns to sing Marguerite in *Faust*. She performed both Margherita and Elena in Boito's *Mefistofele* for her London debut in 1974 and in the New York City Opera production of the work. The soprano was recently featured in another world premiere, Menotti's *The Hero*, which she will repeat this season with the Philadelphia Opera. Miss Shade received world-wide acclaim in Visconti's production of *Manon Lescaut* at the 1973 Spoleto Festival. En ensuing European appearances have included the Countess in *Le Nozze di Figaro* at the Hamburg State Opera and Giorgetta in *Il Tabarro*, which served as her debut role both at Covent Garden and at the Holland Festival. During the past two years, Miss Shade has sung at the summer festivals in Santa Fe (*La Traviata* and *Salome*) and Cincinnati (*Così fan tutte* and *The Most Happy Fella*). Future engagements include her first appearance as Alice Ford in *Falstaff* with the San Diego Opera and Marietta in a revival of Korngold's *Die Tote Stadt* with the New York City Opera.



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CAROL TODD



Lyric soprano Carol Todd returns to the San Francisco Opera after several years' absence to sing Freia in *Das Rheingold* and Marguerite in the student matinee and special popular-priced performances of *Faust*. For the past few years she has based her operatic career in Germany, performing such roles as Desdemona in *Otello*, Leonora in *Il Trovatore*, Mimi in *La Bohème*, Alice Ford in *Falstaff* and especially Violetta in *La Traviata*, for which she has been most highly praised. Her most recent assignments, in addition to Violetta, include Chrysothemis in *Elektra*, Elisabeth in *Tannhäuser* and Liù in *Turandot*. Miss Todd got her start with the San Francisco Opera and its affiliates after winning the San Francisco Opera Auditions in 1962. That year she made her fall opera debut as the Celestial Voice in *Don Carlo* and also sang the Milliner in *Der Rosenkavalier* and Frasquita in *Carmen*. In the 1966 production of Bizet's masterpiece she appeared as Micaëla, a role which she repeated in the Spring Opera Theater production this year. For Spring Opera Miss Todd has also portrayed such roles as Marguerite in *Faust*, Cio-Cio-San in *Madama Butterfly*, Leonora in *Il Trovatore*, and scored a big success as Magda in *La Rondine*.

SUSANNE MARSEE



Following her debut with the San Francisco Opera in 1976 as Preziosilla in *La Forza del Destino* and Shelley Ward in the world premiere of Andrew Imbrie's *Angle of Repose*, Susanne Marsee returns to sing Barbara in *Katya Kabanova* and Siebel in *Faust*. She has just performed the role of Dorabella in Mozart's *Così fan tutte* at the Festival of Two Worlds in Spoleto, Italy, and in Caracas, Venezuela. The young mezzo soprano made her highly auspicious operatic debut as Sara opposite the Queen Elizabeth of Beverly Sills in the 1970 New York City Opera production of Donizetti's *Roberto Devereux*. In the first opera of the composer's Tudor trilogy, she was seen as Jane Seymour in *Anna Bolena* in 1973, and in 1975 again appeared opposite Miss Sills in Donizetti's *Lucrezia Borgia* as Orsini. With the New York City Opera Miss Marsee has also been heard as the Composer in *Ariadne auf Naxos*, Sextus in *Giulio Cesare*, Cherubino in *The Marriage of Figaro*, Octavian in *Der Rosenkavalier*, all trouser roles, and in the title role in *La Cenerentola*, which she also sang with great success at the Chautauqua Opera Festival. Other rarities in her repertoire include Dulcinée in Massenet's *Don Quichotte* and Urbain in Meyerbeer's *Les Huguenots*, with which she opened the New Orleans Opera season two years ago. She was featured in the Public Broadcasting Service television production of Hans Werner Henze's *Rachel: La Cubana* and has appeared as soloist at the Hollywood Bowl, the Kennedy Center, the Caramoor festival and the Cincinnati May festival.

GWENDOLYN JONES

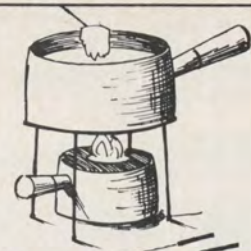


In her third season with the San Francisco Opera mezzo soprano Gwendolyn Jones sings Glasha in *Katya Kabanova*, Flosshilde in *Das Rheingold*, Dryade in *Ariadne auf Naxos*, a lady-in-waiting in *Turandot* and Siebel in the student matinee and special popular-priced performances of *Faust*. She was heard in the 1976 season in *Thaïs*, *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.

JOCELYNE TAILLON



Appearances as Erda in *Das Rheingold* and Dame Marthe in *Faust* mark the debut of French mezzo soprano Jocelyne Taillon with the San Francisco Opera. She studied for six years with the famous French dramatic soprano Germaine Lubin. In 1956 she won first prize, le Prix Caruso, in a competition sponsored by the French National Radio and Radio Monte Carlo, and became known throughout France through a series of recitals. Miss Taillon made her operatic debut as the Nurse in Dukas' *Ariane et Barbe-Bleue* in 1968. Soon after, she was invited to sing Geneviève in Debussy's *Pelléas et Mélisande* at Glyndebourne. For the past few seasons she has appeared regularly at the Paris Opéra in such works as *Elektra*, *Il Trovatore*, *Faust*, *Parsifal*, *Das Rheingold*, *Die Walküre*, *Moses und Aron* and *Ariane et Barbe-Bleue*. In 1972 Miss Taillon made her American debut singing Geneviève with the Chicago Lyric Opera. She returned to the United States to perform Arnalta in Monteverdi's *L'Incoronazione di Poppea* with the Washington Opera Society. In 1976 she appeared with the Paris Opéra in Jorge Lavelli's exciting production of *Faust* in New York and Washington. A frequent soloist, Miss Taillon has recently sung in Beethoven's *Ninth Symphony* with Maurice Béjart's 'Ballet du Vingtième Siècle' and at the Orange festival under the baton of Mstislav Rostropovich.



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DOROTHY COLE



American mezzo soprano Dorothy Cole returns to the San Francisco Opera after a long absence to portray Dame Marthe in the student matinee and special popular-priced performances of *Faust*. She sang the same role and its counterpart in Boito's *Mefistofele* with the Company in the early '60s. In 1961 Miss Cole made her local debut as Alisa in *Lucia di Lammermoor* opposite Joan Sutherland, with whom she toured Australia in 1965. Other previous assignments here include Inez in *Il Trovatore*, Mamma Lucia in *Cavalleria Rusticana*, Enrichetta in *I Puritani* and the Duchess of Krakenthorp in *La Figlia del Reggimento*. Miss Cole has appeared frequently with Seattle Opera since her debut there in 1965. Recently she has been heard as Berta in *Il Barbiere di Siviglia*, Waltraute and the Second Norn in *Götterdämmerung* and Azucena in the English language production of *Il Trovatore*. In 1975 she sang Fricka in *Die Walküre* with Vancouver Opera. In addition to appearances with the Houston Grand Opera, the Boston Opera Company and the Kansas City Lyric Opera, she has performed as soloist with the San Francisco Symphony, the Oakland Symphony, the Seattle Symphony and at the Marlboro Festival.

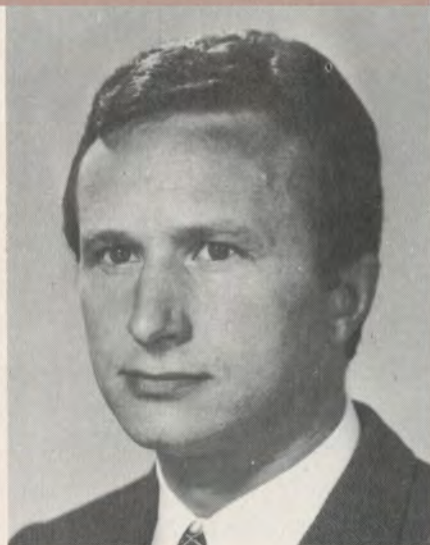
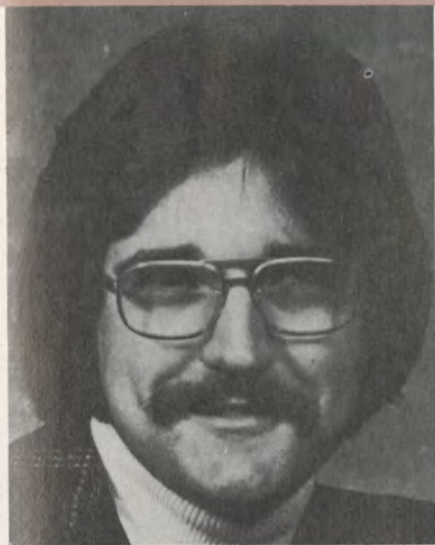
GIACOMO ARAGALL



Celebrated for the beautiful lyrical quality of his voice and for his exciting stage presence, Catalan tenor Giacomo Aragall appears in his fifth consecutive season with San Francisco Opera to portray Maurizio in Cilea's *Adriana Lecouvreur* and the title role in Gounod's *Faust*. He made his local debut in 1973 as the Duke in Jean Pierre Ponnelle's provocative production of *Rigoletto*, returning for *Esclarmonde* and *Madama Butterfly* in 1974, *Werther* in 1975 and *Tosca* in 1976. Aragall emigrated to Italy in 1962, where he won first prize in the International Vocal Competition at Busseto, the birthplace of Giuseppe Verdi. The following year he made his operatic debut at Venice's La Fenice in that composer's *Gerusalemme*. Soon thereafter he was engaged by La Scala, first singing the title role of Mascagni's *L'Amico Fritz*. An accomplished athlete, Aragall would have participated with the Spanish gymnastics team in the 1964 Olympics had his musical career not progressed so rapidly. Debuts outside Italy followed in Vienna (1966) and at Covent Garden and the Metropolitan (1968). Since 1973 he has added several French roles to his repertoire. In addition to *Werther* and Roland in *Esclarmonde*, he has sung the title roles of Gounod's *Faust* and *Roméo et Juliette* and performed Des Grieux in Massenet's *Manon*, staged by Jean Pierre Ponnelle at the Vienna Staatsoper. During 1976 he teamed up with his compatriot Montserrat Caballé for a series of *Don Carlos* performances (Barcelona, Valencia, Madrid, and Vienna) and *Adriana Lecouvreur* (Barcelona).

BARRY McCaULEY

GIORGIO ZANCANARO



Tenor Barry McCauley is making his debut with the San Francisco Opera as Vanya Kudryas in *Katya Kabanova* after a highly successful first appearance with Spring Opera Theater as Don José in the 1977 production of *Carmen*. His other assignments this season are Froh in *Das Rheingold* and Faust in the student matinee and special popular-priced performances of the Gounod work. Earlier this year he portrayed the Duke in *Rigoletto* with Reno Opera. After a critically acclaimed debut with Tucson Opera as Ferrando in *Così fan tutte*, he returned there last November to sing the title role in *Faust*. McCauley participated in the Merola Opera Program for two summers, singing Don José before 15,000 people in 1975, and Hoffmann in 1976, both at Sigmund Stern Grove. As a graduate student in voice at Arizona State University he performed such roles as Des Grieux in Massenet's *Manon*, Hoffmann, the Witch in *Hänsel and Gretel* and Don Basilio in *The Marriage of Figaro*. McCauley was a finalist in the 1976 San Francisco Opera Auditions, winning the Florence Bruce Award. In 1975 he received the Groppe Award for his participation in the Merola Program. Other honors for the young tenor include recognition from the Music Teachers' National Association and the National Federation of Music Clubs. In 1976 he was a recipient of a grant from the Martha Baird Rockefeller Fund for Music. McCauley is the Xerox Corporation Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

Italian baritone Giorgio Zancanaro appears for the first time with the San Francisco Opera as Valentin in *Faust* and Riccardo in *I Puritani*. A native of Verona, he won an international vocal competition in Milan in 1969 and the international Verdi Voices Competition of Busseto in 1970. His repertoire includes the baritone leads in Donizetti's *L'Elisir d'Amore*, *Lucia di Lammermoor* and *La Favorita*, Verdi's *I Masnadieri*, *Luisa Miller*, *Il Trovatore*, *La Traviata*, *Un Ballo in Maschera*, *Don Carlo* and *Falstaff*, and various verismo roles. In the French repertoire, in addition to Valentin, which he performed in Bologna in April, he also sings Escamillo in *Carmen* and the High Priest in *Samson et Dalila*. Zancanaro has appeared extensively throughout Italy and at the Teatro del Liceo in Barcelona, La Monnaie in Brussels, the opera houses of Hamburg, Frankfurt, Nice, Toulouse and Marseilles, and the Salzburg festival. In the United States he has been heard in Philadelphia and Dallas, where he returns in 1977 to portray Marcello in *La Bohème*.

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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*.

GIORGIO TOZZI



A favorite of San Francisco audiences, prominent American bass Giorgio Tozzi returns for his fourteenth season with the San Francisco Opera to portray Méphistophélès in *Faust* and Timur in *Turandot*. He has sung 26 different roles here including such memorable rarities as Kalkas in Walton's *Troilus and Cressida*, Archibaldo in Montemezzi's *L'Amore dei tre Re*, Zaccaria in Verdi's *Nabucco* and the title role in Boito's version of the Faust legend, *Mefistofele*. Tozzi made his operatic debut as Count Rodolfo in *La Sonnambula* in 1950 and by 1953 he was appearing opposite Renata Tebaldi in the opening night performance of Catalani's *La Wally* at La Scala. Since 1955 he has been a leading artist at both the San Francisco Opera and the Metropolitan Opera. Of his vast repertoire of over 100 roles, he is especially noted for such intense dramatic portrayals as King Philip in *Don Carlo*, Hans Sachs in *Die Meistersinger* and the title role of *Boris Godunov*. He most recently assumed the bass lead in Glinka's *Ruslan and Ludmilla* with the Boston Opera Company under the direction of Sarah Caldwell. Tozzi's versatility as a singing actor was brought home to local audiences last year in his masterfully comic interpretation of Don Basilio in *Il Barbiere di Siviglia*. He has also distinguished himself on the American musical comedy stage in such roles as Emile de Becque in *South Pacific*, Don Quixote in *Man of La Mancha* and the title role in *The Most Happy Fella*.

JAMES COURTNEY



JOHN DAVIES



James Courtney returns for his third season with San Francisco Opera to sing the Prince of Bouillon in *Adriana Lecouvreur*, Méphistophélès in the student matinee and special popular-priced performance of *Faust* and Tommaso in *Un Ballo in Maschera*. This spring he performed Zuniga in *Carmen* and Death in Gustav Holst's chamber opera *Savitri* with Spring Opera Theater. He first appeared with SPOT in *L'Amico Fritz* and *The Passion According to St. Matthew* in 1975. That summer he was a member of the Wolf Trap Company and sang roles in four twentieth century works: Britten's *Albert Herring*, Copland's *The Tender Land*, Ravel's *L'Enfant et les sortilèges* and Ward's *The Crucible*. A finalist in the 1974 San Francisco Opera Auditions, he joined the Merola Opera Program and sang Don Basilio in *Il Barbiere di Siviglia* at Sigmund Stern Grove and Sarastro in *The Magic Flute* at the Paul Masson Mountain Winery. He has also appeared extensively with Brown Bag Opera. Courtney has performed with Tucson Opera for the past two years, first as Colline in *La Bohème* and last year as Méphistophélès in *Faust*. His previous appearances with San Francisco Opera include the 1974 productions of *Daughter of the Regiment*, *Otello* and *Manon Lescaut*, and the 1975 productions of *Pique Dame*, *Simon Boccanegra*, *Andrea Chenier*, *Gianni Schicchi* and *The Magic Flute*.

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 *Russlan 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.

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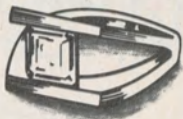
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# Jacques Karpo: Revitalizing *Faust*

by Arthur Kaplan



"I finally hooked on to *Faust* after doing it four times," confessed stage director Jacques Karpo, who returns to the San Francisco Opera after his second successful season as artistic director of the Marseilles Opera. "I must say the first time I did it, I did it be-

cause I needed the money. It was not one of my favorite operas to tackle. But there's something about the piece that has made it last for more than one hundred years, and it continues to be popular everywhere."

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Gone are the days, however, when audiences will sit transfixed for three hours or more of hyper-romantic staging and Gounod's somewhat sugary lyricism without beginning to fidget in their seats. Marguerite in blond braids seated beside her spinning wheel has become as much a cliché of out-moded opera production as Brünnhilde with her winged helmet and spear. *Faust* needs a special touch to bring it alive for the contemporary public.

Karpo, who considers Gounod to be a man of the theater, is staging the composer's most popular work in as theatrical a fashion as possible. With his sharp features and owlish glasses he looks and talks like a thinking man's director of more than usual intellectual bent. He does not view *Faust* as a philosophical opera, however. "The Marguerite episode on which the opera is based is only a small section in the Goethe, but it takes on gigantic philosophical proportions. You have to read it twenty-five times to get everything out of it. I can't bring out the philosophical point of view in this type of production, and it's very difficult with the piece in any case. As for the Barbier and Carré libretto, forget it! The only philosophical line, if you wish, is the pure kitsch of Valentin's "Ce qui doit arriver, arrive à l'heure dite" (What is



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fated to happen, will happen at the appointed time), and even that's a little inane. If you just go by the text . . .” But Karpo will not “just go by the text,” although he does not believe in going against the text, and certainly not against the music, as some contemporary directors seem to relish doing. He *does* believe in transforming things in opera into fairytale. Karpo admits to admiring the new Lavelli-Bignens *Faust* at the Paris Opera, which puts the action in mid-nineteenth century Paris under huge cast-iron sets reminiscent of the recently razed pavilions of Les Halles, but he does not see the opera that way himself. That sort of stark realism would not fit with the magical effects which are essential to his staging.

“You have to go really hard on the kitsch,” states Karpo in all seriousness. “Walt Disneyish kinds of things really help this opera, I think, very much.” This does not only mean the kind of Fantasyland castle which serves as a backdrop for the crowd scenes of the opera, but the special effects which are an integral part of the plot and which Karpo will use for their maximum visual and dramatic value.

To achieve these effects, he has instituted a number of important changes in the scenic design which he inherited from the 1967 production. “A lot can be done from the visual point of view.” Citing the kermesse scene as an example, he continued, “Instead of just a jolly vaudeville fest with people eating salami and cheese, I’ll try to bring out the cruel, sadistic aspect of it. Mephisto will suddenly pop out from behind some newly constructed bleachers center stage in a series of blinding flashes and will mesmerize everybody. With the “Veau d’or” there’ll be a golden calf appearing in mid-air amid a shower of golden coins. All the costumes will be sprayed down from their original orange and yellow, which was quite shocking, to dark browns, very much like a lithograph. The entire opera will

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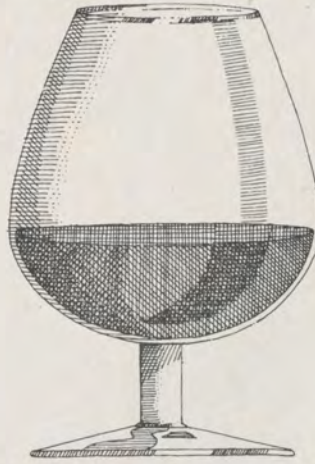
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be played behind a scrim so that we can handle the magical apparitions. We've added a tremendous amount of atmosphere, which is constantly changing every time Mephisto appears."

The 'we' of the previous statement refers to John Priest and his technical crew and, most specifically, to Tom Munn and the lighting crew. Seated behind the director's table in the empty opera house with Munn and the production staff working out the complicated lighting cues, Karpo last summer patiently scrutinized each modification in the color, intensity and position of the lights until just the right effect was achieved.

Of special concern to everyone was the operation of the new globe which will figure prominently in the opening and closing scenes of the opera. The alchemist's retorts and other apparatus, which had previously been used in scene 1, were all scrapped and replaced by a large translucent globe, four feet in diameter, in which the magical apparitions will appear. When Faust, cursing the vain hopes of this life, calls out to the Satanic powers, the back of Mephisto's head will be projected in the globe, and as he turns around and sings "Me voici," his face will be illuminated in it before he actually becomes visible on stage. Karpo calls it "a truly magical entrance." The light in the sphere will then grow dim until the flaming vision of hell suddenly flashes as Mephisto tells Faust that "là-bas" he will be in the devil's service. Then, it is by conjuring up the image of Marguerite—there will be a zoom-in close-up of her face after she is first seen in the distance—that Mephisto succeeds in persuading the aging philosopher to sign the fatal contract in which he sells his soul to the devil. Finally, at the opera's end, instead of having the usual apotheosis of the heroine in the "Christ est ressuscité" chorus of angels, the globe will reveal a vision of Marguerite in prison, decapitated — "something half-way between a flashback and a



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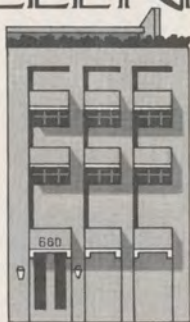
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dream"—as Mephisto drags the guilt-ridden, remorseful Faust off to another series of adventures, prefiguring part II of the Goethe poem.

Actually, Karpo feels that the opera should have been called *Méphisto* (the French abbreviation for Méphistophélès) and not *Faust*. "Without Mephisto's argument with God [which is essential in Goethe's prologue and in Boito's operatic rendition, *Mefistofele*, but which the librettists of *Faust* saw fit to eliminate] there would be no story. Mephisto starts and ends each scene with Faust, and is on stage most of the time. He is responsible for everything that happens in the opera. Faust, whose personality is not very developed psychologically or musically in the Gounod work, is just a pawn."

Mephisto is no satanic demon with red suit, pointed tail and pitchfork, exuding evil from every pore, however. He is a suave roué of elegant dress and impeccable manners ("L'épée au côté, la plume au chapeau . . . un riche manteau sur l'épaule"), complete with monocle. "He's a gentleman, not a guttersnipe," comments Karpo. Mephisto's manipulation of Faust, his provocation of Valentin, his flirtation with Dame Marthe and his ultimate spiritual domination of Marguerite are all the more insidious done by the iron hand in the velvet glove.

Karpo sees the opera as Marguerite's tragedy. He understands the German tradition of retitling the work *Margarethe*, partly out of respect for the Goethe original, partly because she is the focus of the plot and the only one whose character actually changes throughout the work. In explaining his view of Marguerite the director says, "She must be treated with a *machismo* outlook from the point of view of Faust and Mephisto. It is by conjuring up the image of Marguerite as a sex object [c.f., the Act I duet where Mephisto sings, "A toi les plaisirs; Les jeunes maîtresses! A toi leurs caresses; A toi leurs désirs!"] that he gets Faust to agree to the contract."

The central theme of the opera, for Karpo, is "Mephisto's destruction of a human being [Marguerite] with Faust as the intermediary. Why does this supposedly innocent virgin succumb to Faust after meeting him only for the second time? If it were not for Mephisto's magic, she would surely hold out for a while longer, especially in that period. But when she's presented with the jewels—with projections, the diamonds will be glittering all over the stage—her world is transformed in a second. This is the highpoint in her life. She becomes the central character of the story." According to Karpo, the "Est-ce toi, Marguerite, Est-ce toi? . . . Non! non! ce n'est plus toi! . . . C'est la fille d'un roi" of the 'Jewel Song,' sung in utter bewilderment and joyous non-belief, translates the rapture of the moment and prepares the seduction to follow. "All the horrible consequences: Marguerite's getting pregnant, causing her brother's death, killing her illegitimate child, going to prison, and getting her head chopped off, are set in motion by Mephisto's magic."

Very often in productions of *Faust*, because of the language barrier and because the staging is not very explicit, it is difficult for the audience to understand what actually happens to Marguerite. Karpo will see that all of that is cleared up. "In the beginning Marguerite is *quasi-boniche* (a simple country maid) and has to be transformed into a tragic figure. It's very difficult to do. Usually, no one sees her pregnant. She has to be shown pregnant once, and in the church scene she's going to be really pregnant. The whole church will be transformed into a hell with smoke. The monks, who are walking by in a procession at the beginning of the scene—Mephisto will be among them; he must disguise himself in order to get into the church—will suddenly come towards Marguerite, who will see their *têtes de mort* (skeleton faces). There will be an avenue of gargoyles, dancers on pedestals, which will come to life in Marguerite's mind at the end of the scene."



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During the scene in the public square which follows, the crowd will know that Marguerite is pregnant and will treat her with mockery and sarcasm "like an inquisitional tribunal," continuing the sadistic cruelty that the director had brought out in the kermesse. This will also clearly explain Valentin's attitude towards his sister as he curses her for bringing dishonor to the family name just before dying. Karpo continues, "After Valentin is killed off in the duel with Faust, I'll have Mephisto, dressed as a monk, ironically following the funeral procession, which will be sort of a Siegfried *Höllennarsch*. As Marguerite tries to join the procession, Mephisto suddenly turns around and gives her a skeleton of a dead baby, which he had previously picked up from Faust's studio at the end of scene 1. Mephisto actually has total control of her mind at this point. The skeleton immediately gives her the idea of killing her baby and she goes bananas."

To point up the full extent of Marguerite's degradation, Karpo will have her completely bald and dressed in a mini-skirt in the prison scene. "Some cruel soldiers have thrown her into prison with the baby skeleton. She wakes up, takes the baby in her arms as if to cradle it, and then realizes, in horror, that it is a skeleton at a marvelous musical passage in the score."

For Karpo, who is a trained musician (he has a master's degree from the Manhattan School of Music), the most beautifully structured and compact scenes of the opera are the prison scene, especially the beginning, where there are flashbacks to the kermesse and the garden, and the church scene. "The rest has very beautiful sections, but these are isolated. Some of the music is poorly constructed in the sense that almost every build-up to an aria is poorly constructed. Also the recitatives coming out of the arias, from the point of view of the text, are asinine, except for the second act, which is very beautiful. The "Veau d'or" is a masterpiece and Valentin's aria, despite the

kitsch, is very well written. The love duet is very beautiful, as is Faust's "Salut! demeure," which has a very impressionistic, Wagnerian passage in the middle. It's some of Gounod's best writing. The musical style of *Faust* is very difficult. It must be delivered with a certain elegance, and not just sung." Completely bi-lingual in English and French, Karpo, who peppers his rapid-fire conversation with gallic words and expressions, is well acquainted with the problems facing non-French singers who are trying to master the intricacies of a very difficult and idiosyncratic style.

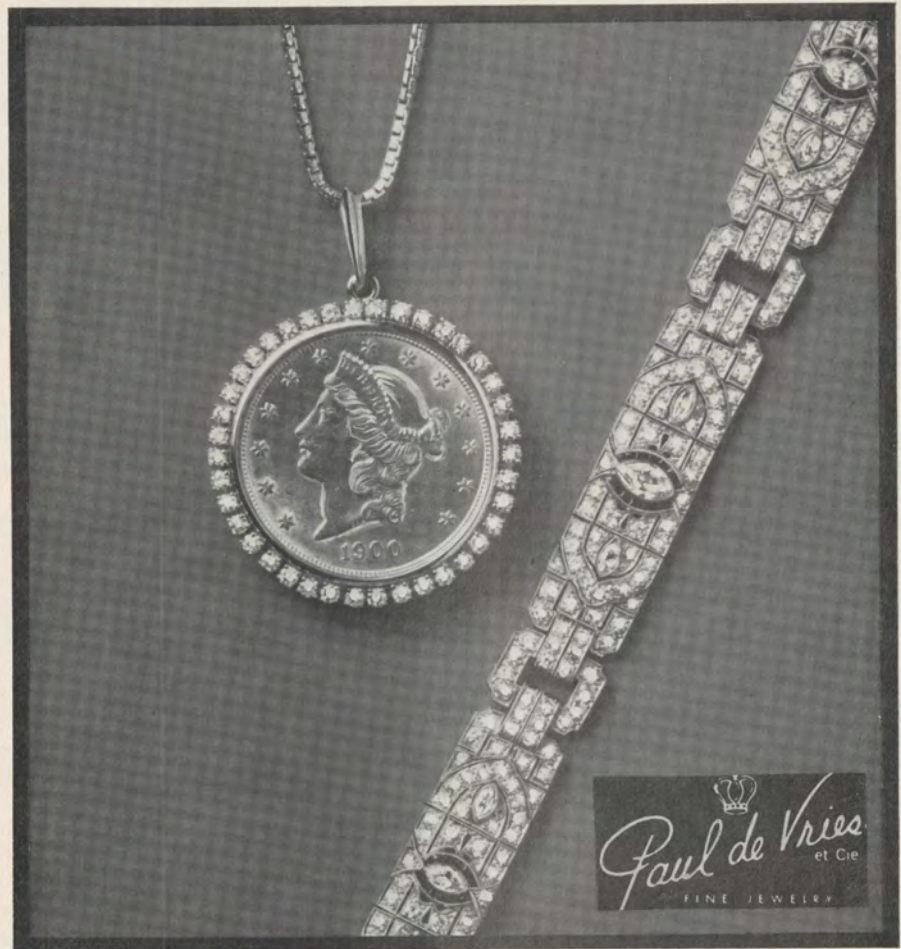
Born in France in 1941, he lived there until his family moved to New York City when he was nine. It was in New York that he got his first taste for opera. Not at the Met, but at the movies. "At the time, I was interested in becoming a pilot. I had a friend who liked opera very much and wanted to see *Interrupted Melody*, the Marjorie Lawrence story, with Eleanor Parker, Glenn Ford and, incidentally, San Francisco Opera's Colin Harvey. I wanted to see *Strategic Air Command* with Jimmy 5575—s.f. opera-oct.—9 pt. on 12 slug Stewart. We flipped and he won, so I went. I came out totally transformed. My friend has since become an amateur pilot."

Recommended by Metropolitan Opera conductor George Schick, whom he had met through a teacher friend, he came to San Francisco for an interview with General Director Kurt Herbert Adler and became a member of the San Francisco Opera production staff from 1968 through 1972. He was urged by such eminent stage directors as Tito Capobianco, Paul Hager and Jean Pierre Ponnelle, with whom he worked in San Francisco, to take up opera direction full-time. "My first assignment was somebody else's production of *Figaro* at Santa Fe in 1971. Then I did a second cast *Trovatore* in San Francisco that same year. Reynaldo Giovaninetti, the conductor, was asked to become artistic director of the Marseilles Opera, where he had been musical director.

He wrote me a letter saying that Ponnelle had suggested me as *directeur de la scène*. There is no equivalent in English; head stage director, if you will. I had a lot of luck in Marseilles. The first production I did there was really a big hit. Giovaninetti got tired of the post of artistic director since his career as conductor was suffering. He couldn't go and conduct as often as he wanted, and when he did, he felt guilty. He didn't renew his contract and they asked me."

Many people in France were upset by the appointment of a young (Karpo claims to be the youngest artistic director of an opera house in Europe) American to such an important position. But under Karpo the Marseilles Opera has thrived in the last few years, and the audiences which fill the 1,850 seats of the only art deco opera house in Europe are very happy. In addition to expanding the popular repertoire (for example, during the 1976-77 season they put on an average of four to five performances of thirteen different works in French, German and Italian, of which Karpo himself directed three: *Ernani*; *Samson et Dalila*; and *Siegfried*), the Marseilles Opera has installed a new electronic board and, despite the opposition politics of the city with its outspoken Socialist mayor, has managed to get its first substantial subsidies from the Gaullist government in Paris for the 1977-78 season.

Despite his success abroad, Karpo is very happy to be back in San Francisco amid old friends and colleagues. "I don't intend to stay in Europe all my life. I'd like to come back to the United States because I prefer living in America." Although there are other French operas he would enjoy staging—Berlioz' *Les Troyens* and *La Damnation de Faust*, and Debussy's *Pelléas et Mélisande*, in addition to *Samson*, he does not want to get typed as a "French opera director." With such excellent reviews for his staging of Wagner and Verdi in Marseilles, that is not likely to be the case.



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# A Multi-Faceted Talent -Charles Gounod

by Charlotte Greenspan

Charles-François Gounod was during his lifetime (1818-1893) one of the most admired, respected, and rewarded composers in France. He was awarded the cross of Chevalier in the Legion d'honneur (later he was promoted *officier* in the Legion) and elected to the Academie des Beaux Arts of the Institut de France. Tributes from other composers were no less lavish than these official honors. Berlioz declared in 1855 that the only composers worth listening to in Paris were Saint-Saëns and Gounod. The scores of Saint-Saëns, Bizet, and Massenet show numerous instances of the sincerest form of flattery of Gounod's music. Ravel called him "the true founder of song in France."

For all this, although his fame has never been entirely eclipsed, little of his music outside of *Faust*, *Roméo et Juliette*, and such trifles as the "Ave Maria" and the "Funeral March of a Marionette" is known to the general public; and perhaps even less is known by this same public about his life.

As with many nineteenth-century composers, Gounod's was a multifaceted talent. His autobiography and essays reveal a writer of sensibility and grace. His artistic abilities impressed no less a figure than Ingres.

Both the visual and musical arts were well represented in the Gounod family. François Gounod, the composer's father, was a respected artist, engraver, and lithographer. One of Gounod's early memories was of "sprawling flat in the middle of the room, drawing with white chalk on a black varnished board, my subjects being eyes, noses, and mouths of which my father had drawn me models." Gounod's older brother, Louis Urbain, became a successful architect. But for Charles music exerted an earlier and a stronger attraction.

Gounod claimed to have imbibed music with his mother's milk. "She always sang while she was nursing me, and I can faithfully say I took my first lessons unconsciously." Victoire Gounod was a talented, though largely self-taught pianist. When her husband died (Charles was only five at the time) she supported herself and her two sons by giving piano lessons and art lessons. Gounod showed an early aptitude for music and by the age of fourteen was determined to have a career as a musician. The catalytic event was a performance of Rossini's *Otello*.

Oh that night! that night! what rapture, what Elysium! Malibran, Rubini, Lablache, Tamburini (he sang *Iago*); the voices, the orchestra! I was literally beside myself. I left the theater completely out of tune with the prosaic details of my life and absolutely wedded to the dream which was to be the very atmosphere and fixed idea of my existence.

His mother and his schoolmaster paid their respects to middle-class values by trying to discourage him. "But what are you dreaming of? A musician has no real position at all," Gounod recalls his school principal lecturing him. And Gounod's reply: "What, sir! Is it not a position in itself to be able to call oneself Mozart or Rossini?" A compromise was reached. Gounod continued his studies at the Lycée Saint-Louis (he received his *baccalauréat* in 1836) but in addition studied composition with Anton Reicha, teacher of Berlioz, Franck, and Liszt.

In 1836 Gounod presented himself for admission to the Conservatoire. Cherubini, the flinty director of that institution, did not even look at the com-

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positions Gounod brought. "He must begin all over again. I don't approve of Reicha's style. He was a German and this boy ought to follow the Italian method," was Cherubini's judgment. Gounod studied counterpoint and fugue with Halèvy (best known for *La Juive*) and composition with Lesueur (composer of many operas but remembered today chiefly as the teacher of Berlioz). It is noteworthy that Gounod speaks of being trained in the German and in the Italian styles, but speaks very little of his own French musical tradition. He of course knew the work of his French contemporaries and immediate predecessors. But in his student years he seems to have known only one or two works of Lully, and of Rameau little or nothing.

At the completion of his studies Gounod competed for the Prix de Rome and won it on his third attempt. The time he spent in Italy was valuable in a general cultural sense. But he found little in Rome of musical interest except the performances of Palestrina in the Sistine Chapel. From Rome he traveled to Vienna, where two of his masses were performed and warmly applauded. Then on to Berlin and to Leipzig where he spent several happy days with Mendelssohn.

When Gounod returned to France, after two and a half years in Italy and a year in Germany, he was twenty-five years old. *Faust*, his first international success, was completed in 1859 when the composer was forty-one. The period between the end of his studies and *Faust* were not years of grinding struggle, but rather a time of steady and competent labor, moderately rewarded and respected. For four and a half years Gounod worked as organist and music director at the Eglise des Missions étrangères. At this same time he began serious theological studies and contemplated making the church his career. Throughout his life Gounod, like Liszt, was drawn both to a life of spiritual contemplation and to one of worldly success—"always hovering between mysticism and voluptuousness."

Gounod resigned his post as chapel master in 1848.

My duties had served me admirably in the development and improvement of my musical education; but they were not calculated to advance my career to any practical extent, for they kept me vegetating in a corner, as it were. There is only one road for a composer who desires to make a real name—the operatic stage. The stage is the one place where a musician can find constant opportunity and means of communicating with the public.

Gounod's entry into the world of opera was aided by the singer Pauline Viardot, then at the crest of her impressive career. Her offer to sing the leading role in whatever opera he wrote won Gounod the support of the director of the Opéra, Nestor Roqueplan. The opera Gounod and his librettist Emile Augier wrote for Mme. Viardot was *Sapho*. It was a modest success, playing about a dozen times after its premiere (April 16, 1851). Soon after this Gounod married and was appointed director of the Orphéon de la ville de Paris. Gounod noted "its duties were of the greatest service to me, musically speaking. They taught me to direct and utilize large masses of vocal sound, so as to develop the maximum of sonority under very simple methods of treatment." The decade of the fifties saw four more moderate successes—the incidental music for *Ulysse* (1852) and for *Le Bourgeois gentilhomme* (1857) and the operas *La Nonne Sanglante* (1854) and *Le Medecin malgré lui* (1858).

*Faust*, it should be understood, did not take the Parisian public by storm all at once. Ernest Newman observes "for its day it was an exceedingly original and very disturbing work." Indeed, difficult though it is for us to imagine today, the charges of too advanced, too learned, too far-out were frequently leveled at Gounod's music. While he was at the Mission d'étrangères the congregation found his taste for Palestrina *outré* and his own music too uncompromising for their simple tastes.

(Earlier Gounod had taken great pride in winning Ingres over to the music of Lully, which the painter at first found barbarous.) Gounod also had difficulty finding publishers for his songs; they were considered too complicated for the general public.

Gounod was not only a "modernist" in his own works. He was the advocate of composers younger than he (Bizet and Saint-Saëns) and more radical than he. In 1861 when *Tannhäuser* was presented to the Parisians Gounod was a strong supporter of Wagner, as the latter conceded with his characteristic tastelessness.

As an acknowledgement [of his support] I presented Gounod with the score of *Tristan and Isolde*, being all the more gratified by his behavior because no considerations of friendship had been able to induce me to hear his *Faust*.

Indeed, not merely generosity but an effusive warmheartedness and desire to be benevolent was one of Gounod's striking characteristics—one which occasionally led to awkward situations. In a biography of Gounod, James Harding tells:

One afternoon Sir Charles Hallé gave a piano recital in Paris. That evening at a party he met Gounod, who, wrapping both his hands in a warm clasp, thanked him effusively for the pleasure the recital had given. There was one passage in particular, cried Gounod, that affected him deeply. He hummed an extract from a Beethoven sonata. "No one—no one, my dear friend, except you, could have interpreted that passage in so masterly a way. Even with my eyes shut, I should have known that Hallé was playing." Then Madame Gounod bustled up and apologized to Hallé for her husband's absence from the recital. He had, she helpfully explained, a previous engagement.

The success of *Faust* had its fair share of ironies. According to Martin Cooper, "*Faust* played in Gounod's develop-

ment the same role as *In Memoriam* in Tennyson's. The phenomenal success of a single work put both of these great artists on a false trail, so that they spent the rest of their lives pouring their naturally lyric gifts into epic moulds."

In a sense the success of *Faust* was more beneficial to the group of French composers immediately following Gounod than it was to Gounod himself. The Opéra had already become a musical museum. Between 1852 and 1870 no more than five new French works were included in the repertory. However, the success of *Faust* at the Theatre Lyrique encouraged its director, Leon Carvalho, to introduce more modern French works into his repertory—works such as Bizet's *Les Pêcheurs de Perles* and *La Jolie Fille de Perth* and Berlioz' *Les Troyens à Carthage*.

It is curious, but perhaps fitting, that Gounod's autobiography, published posthumously, ends around the time of the first production of *Faust*. He was not one of those composers whose works get ever richer and fuller till the end of their days. The last three decades of his life had a fair share of both successes and failures. His most immediate and unqualified success with both critics and public was *Romeo et Juliette* (1867). *La Reine de Saba* (1862), *Mireille* (1864), *Cinq-Mars* (1877), *Polyeucte* (1878), and *Le Tribut de Zamora* (1881) have long since fallen out of the repertory.

Among the most ambitious of his later works were three oratorios. *Gallia* (1871), a work refulgent with patriotic fervor, was written and first performed in England where the Gounod family had fled at the outbreak of the Franco-Prussian war. Two sacred trilogies, *La Rédemption* (1882) and *Mors et Vita* (1884) followed. Saint-Saëns predicted that it was the late religious works for which Gounod would be remembered by later generations. But we have chosen *Roméo et Juliette*, and *Faust*. □

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

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# Goethe (1749-1832) In His Time—And Ours?

by Barry Hyams

"It takes a lot of courage not to lose heart in this world."

Johann Wolfgang Goethe said that in Weimar back in the 18th century. Were he alive now, he'd be greeted by a chorus: "You can say that again, friend!" The similarities, then and now, are at least startling.

The protests voiced on the campus of Berkeley or in the streets of Washington could easily have been the proclamations Goethe heard in the Germany of his day. Advocates of *Sturm und Drang* in the 1770's rebelled against the uneasiness of the individual in society; they emphasized subjectivity, disavowed norms and conventions, enthused over nature and rejected the neo-classical style. *Sturm und Stress* was a socio-political movement couched in literary terms. It prefaced the French Revolution.

English already had its Shakespeare two hundred years earlier. French could flaunt Corneille, Racine and Moliere. Italian bathed in the aura of Dante. Only German was wrestling its diction and syntax. Goethe, for whom Italian was magic, and also knew French, English, Latin, Greek and Hebrew, bemoaned himself: "German author! And so, ill-fated as a poet I squander life and art in the worst medium that language has known." He devoted his literary life to wrestling his medium to the mat. If the language would not be held down for the count, the failure was not the measure of the poet's valor.

"Evolution is a finer thing than completion," Goethe averred. "I love the man who craves the impossible."

Goethe lived in an epoch of titans whose names encrust history with the glitter of jewels on a dowager's bosom. Bach died a year after Goethe's birth to be succeeded by Mozart and Beethoven. Emmanuel Kant meditated in Konigsberg on his "categorical imperative" which soon would kindle the lamps of philosophers Hegel and Fichte. Blucher bestrode the Prussian war machine and the shadow of young Prince Metternich lengthened over Austria and Saxony and Westphalia and the rest. Clerics like Johann Herder and mystics like Johann Lavater abounded, and literature swarmed with poets, dramatists and novelists such as Lessing, Wieland, Klopstock and Schiller. All and more variously in-

fluenced Goethe who in his youth blinked in the dazzle of Middle-Europe's courts, cathedrals and ateliers. A little way up the pike lurked revolution.

In Goethe, the Hegelian proposition of absolute monarchy created ambivalence. He was by training a humanist. By position (he was chief minister to the Duke of Weimar) and by personality he was authoritarian. When it came to upholding established order and preventing revolution, he declared: "I am in entire agreement (with monarchists) but not as to the means to that end. They put their trust in stupidity and obscurantism, I in reason and enlightenment."

When Beethoven met him, Goethe was 62. "The court atmosphere suits Goethe too well," said the composer, "—better than it ought to suit a poet."

Over all hung a cloud of medievalism darkly layered with dogma, superstition and prejudice. Magic, alchemy, Satan's arts crouched in the depths of men's souls, as today do their counterparts: astrology, exorcism, Satanism, psycho-kinesis, pyramid energy and spiritual cults. Belief, not reason, distinguished good from evil. The dilemma of the Faust legend which emanated from dim centuries past also occupied the metaphysician in Goethe. In fact, Faust became "the parable of his life."

The myth of Johann Faust was vague in origin, propagated for the gullible by troubadors and nursed by clerics. According to one historian, "The 15th and 16th centuries were naturally rich in such stories, for even the most advanced minds still retained a half-belief in occult spiritual forces."

Theologian Johann Gast, for example, described in his *Sermones Convivales* witnessing a dinner tendered by Faust in Basle where two devils stood in attendance in the shapes of a dog and a horse. "The wretch," so wrote this worthy, "came to an end in a terrible manner for the Devil strangled him." Gast failed to identify either the horse or the dog as the strangler. "Faust's body on the bier," he further attested, "lay constantly on its face although it had been five times turned upwards." In 1587, the earliest full account published by Johann Spiess in Frankfurt bore the title, *The History of Johann*

Faust, and in utter seriousness purported to be drawn "mostly from his own posthumous writings." Gutenberg's Bible was a bare bit older than a century when his movable type was turned to less divine use in producing two editions of the "History" in German, another in Low-German, translations in French and English, two in Dutch—all within eleven years. Marlowe's *Faust*, acted in 1593, was published in 1604.

The Dutch version "documented" the life and death of Johann Faust. Born near Weimar in 1491, he made his first compact with the Devil on October 23, 1514 to last seventeen years; he renewed it for an additional seven on August 3, 1531 and was carried off to the netherworld at midnight on October 23, 1538. Buttressed by this "exactitude," the "History" solemnly, albeit colorfully, recounted details of Faust's adventures—how Mephisto supplied food and wine to him from the cellars of the Salzburg Bishop; how he rode through the air on the back of Mephisto who took the shape of "a horse with the wings of a dromedary"; how he cut off heads and restored them, swallowed a span of horses and a load of hay, and appeared before the Sultan of Constantinople in the figure of Mahomet. When Faust sought to marry, Mephisto forbade the solemnization because marriage was pleasing to God and a violation of Faust's compact. Undaunted, the daredevil begot a son, Justus Faustus, by Helen of Troy. On the fateful night Faust was torn to pieces, son and lover disappeared.

Most of these legends were known to Goethe. In addition, twenty-eight plays on the theme preceded the Goethe opus, one by Lessing, lost in transit between Dresden and Leipzig, which added love and the saving power of women to the otherwise prankish fable of a Til Eulenspiegel. Goethe fashioned from the myths one of the twin massive works which earned him celebrity, *Faust* and *Wilhelm Meister* being written almost in tandem. *Meister's Lehrjahre* appeared twelve years prior to the 1808 publication of the complete *Faust: Part I*. The *Wanderjahre* came out two years before *Faust: Part II* was finished on Goethe's eighty-first birthday. It was not published until a year after he died.

The first part, the clear dramatic story of Marguerite's seduction, ended with her death and beatitude but was ambiguous as to the fate of Faust. It enabled Goethe to press on to the second part which is infrequently referred to—and more rarely read—it being of an opaqueness and obscurity

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unmatched until Joyce's *Finnegan's Wake* and much less fun.

Commenting on *Part I*, Schiller who did not live to see it printed said to Goethe: "You consciously advance from the pure to the impure instead of seeking a method of soaring from the impure to the pure, as is the case with the rest of us barbarians."

The author of *William Tell* would have thought differently had he survived to read *Part II*. In it Goethe summed up his transcendentalism and metempsychosis, propounding a view alien to the dogma of the times: that the most wicked might be brought to repentance, the damned redeemed and evil thwarted. Faust having attained the age of 100, returns to his study to find nothing changed in his physical surroundings. The transformation which takes place within Faust progresses from the realm of desires into the exalted spheres of spiritual power and beauty. He rejects Mephisto to whom he pays his debt with his body. Not his soul. It is borne aloft by a chorus of angels to join Marguerite.

With *Faust*, Goethe wrote his autobiography and the testament of his time. Separating the spirit from the flesh was ever the signature of a troubled era. He trod a thin line between the conventions of his age and his private non-conformity. "When one's in company," he said, "one takes the key out of one's heart and puts it in one's pocket. Those who leave it in place are simpletons." In a measure, the same applied to his writing. He often kept the key in his pocket.

Yet occasionally his paradoxes peeked out. As *Faust* certified, Goethe was deeply religious. Still he eschewed the church. Try as Lavater would, Goethe resisted his evangelism, once bursting out in impatience, "I know too much of the Bible . . . I am no Christian!" To the call of all sects he felt like one strolling by the river without a desire to bathe in it. "Who in these days is a Christian as Christ would have him be?" — and replied to his rhetorical question — "Myself, alone, perhaps, though you all think me a pagan."

During his two years in Italy, he spent many hours sketching the heads of "The Last Judgment" in the Sistine Chapel. He brought along his lunch, and taking refuge from the heat of August, dozed on the Papal throne. His absorption in nature led him to botany, archeology, and physics. In his latter years he discoursed to his Duke by the hour on the earth's temperature, the origin of the wood-lice, cuckoo-spit, sang the praises of pickled cucum-

bers and noted the appearance of the season's first asparagus. He wrote:

He who has science and art,  
Religion, too, has he.  
He who of neither has part,  
Let him religious be.

From adolescence until virtually his dying day, his special pursuit was women. No less than fourteen figured prominently before, during and after his marriage to Christiane Vulpius, a wedding attended by their son of 17. In his novel, *Elective Affinities*, reflecting on his passion for Minna Herzlieb and his duty to his wife, he conceded that wedlock, "the beginning of civilization, its brightest development, tames the wild beast in man"—but proposed it be contracted in lustrums. Vacations in Carlsbad he devoted to consorting with Blucher and Prince Metternich—and Marianne von Willemer. Six weeks before his death he penned a love poem to her who had been his leman since he was 65.

Goethe complained that riches and rapid communication were the corrupters of youth; they encouraged mediocrity. "Why," he exclaimed, "we can get a newspaper at every hour of the day! Every single thing anyone does—or even hopes to do—is dragged into the light of publicity. No one may be glad or sorry, but all the rest must batten on it."

Yearning for posterity to remember him as he wished to be remembered, he scathingly inveighed against "absorption in ideas of immortality (which) is for those in high positions and especially for ladies who have nothing to do." He spoke of being "the heedless sower who casts his seed without caring what becomes of it," and then set five men to gathering and preparing sixty volumes of his writings. The project took four years. Goethe had written 133 works. "If," he mused, "I had not erected my own memorial, somehow, where would the memorial be?" Sometimes his cynicism would lash out: "If a man has once done anything for love of humanity, humanity takes good care that he shall not do it again." In rueful moments, he spoke words for all time: "Joy—if never may I clasp it, troubled spirit, make me wise. . . ." Or, "Man is a creature who knows very early and acts very late. . . ." Or, "Mortals all, our couch we keep where far below volcanos mutter."

Two short lines, reserved for himself, might well serve as the universal epitaph:

Wait but a little —  
Thou too shalt rest.

Through his many seasons, Goethe was a man of many reasons. □

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continued from p. 64

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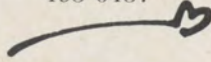


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Audiences will undoubtedly have noticed that the covers of the 1977 San Francisco Opera Magazine are strikingly different from any in the past. Each program features the reproduction of a creation by a California artist, which conveys the mood and 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.

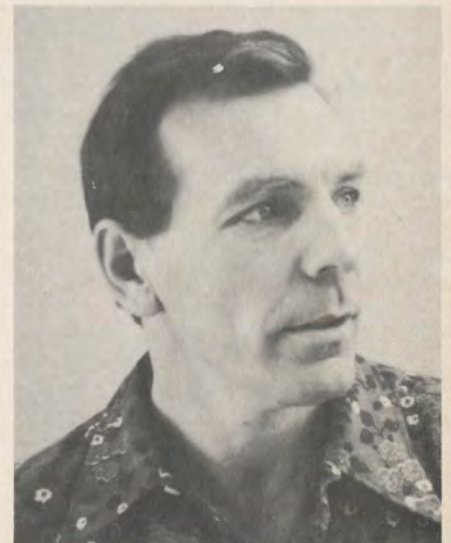
The works of art featured on the 1977 covers are not commissioned, but selected from among existing compositions by San Francisco Opera's Director of Public Relations, Herbert Scholder,



*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:*

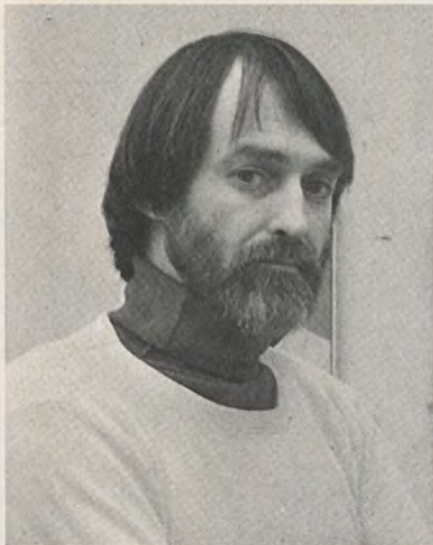
Bruce A. McGaw (1935- ), *Figure* (1957); Oakland Museum

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, Grape Stake 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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# 1977 San Francisco

	Monday	Tuesday
<b>September</b>		
	12	Adriana Lecouvreur 8 pm B 13
	19	Idomeneo 8 pm A,C 20
	26	Katya Kabanova 8 pm A,B 27
<b>October</b>	3	Das Rheingold 8 pm A,C 4
	10	Faust 8 pm A,B 11
	17	Aida 8 pm A,B 18
	Aida 7:30 pm D,E 24	Ariadne auf Naxos 8 pm A,C 25
	31	Turandot 8 pm A,B 1
	7	I Puritani 8 pm A,C 8
<b>November</b>	14	Un Ballo in Maschera 7:30 pm D,F 15
	21	Un Ballo in Maschera 8 pm A,C 22
	<p>San Francisco Opera Guild FOL de ROL Monday, November 14, 1977 8:30 pm Civic Auditorium</p>	
	<p>Code letters indicate subscription series</p> <p>**Special non-subscription Thanksgiving performance</p> <p>***Family-priced matinee with special cast</p>	

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



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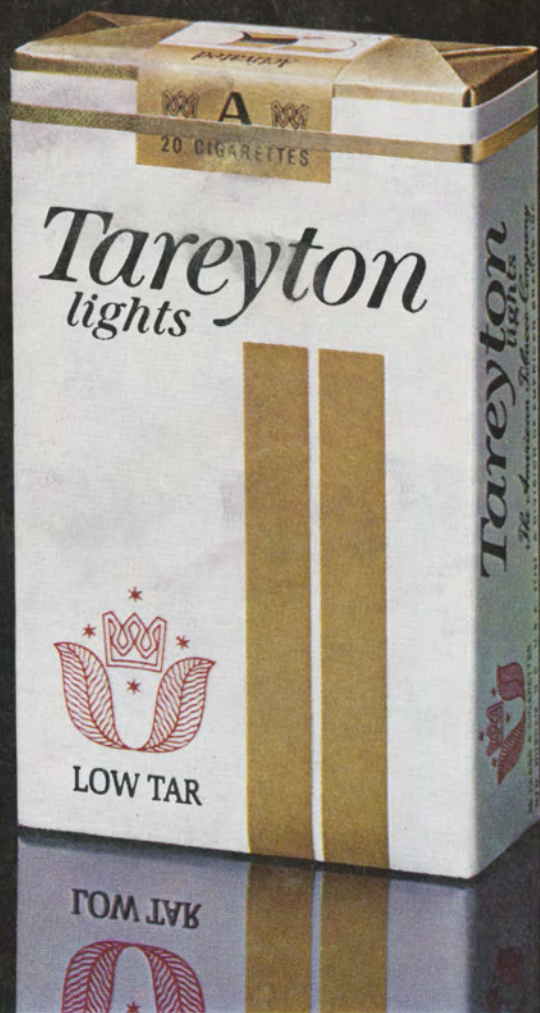


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