

Idomeneo

1977

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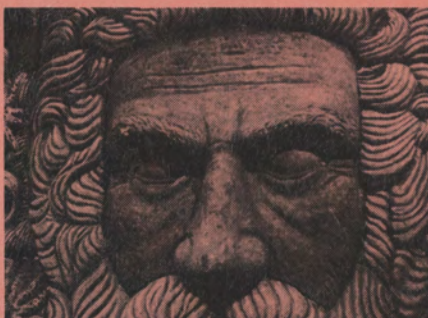


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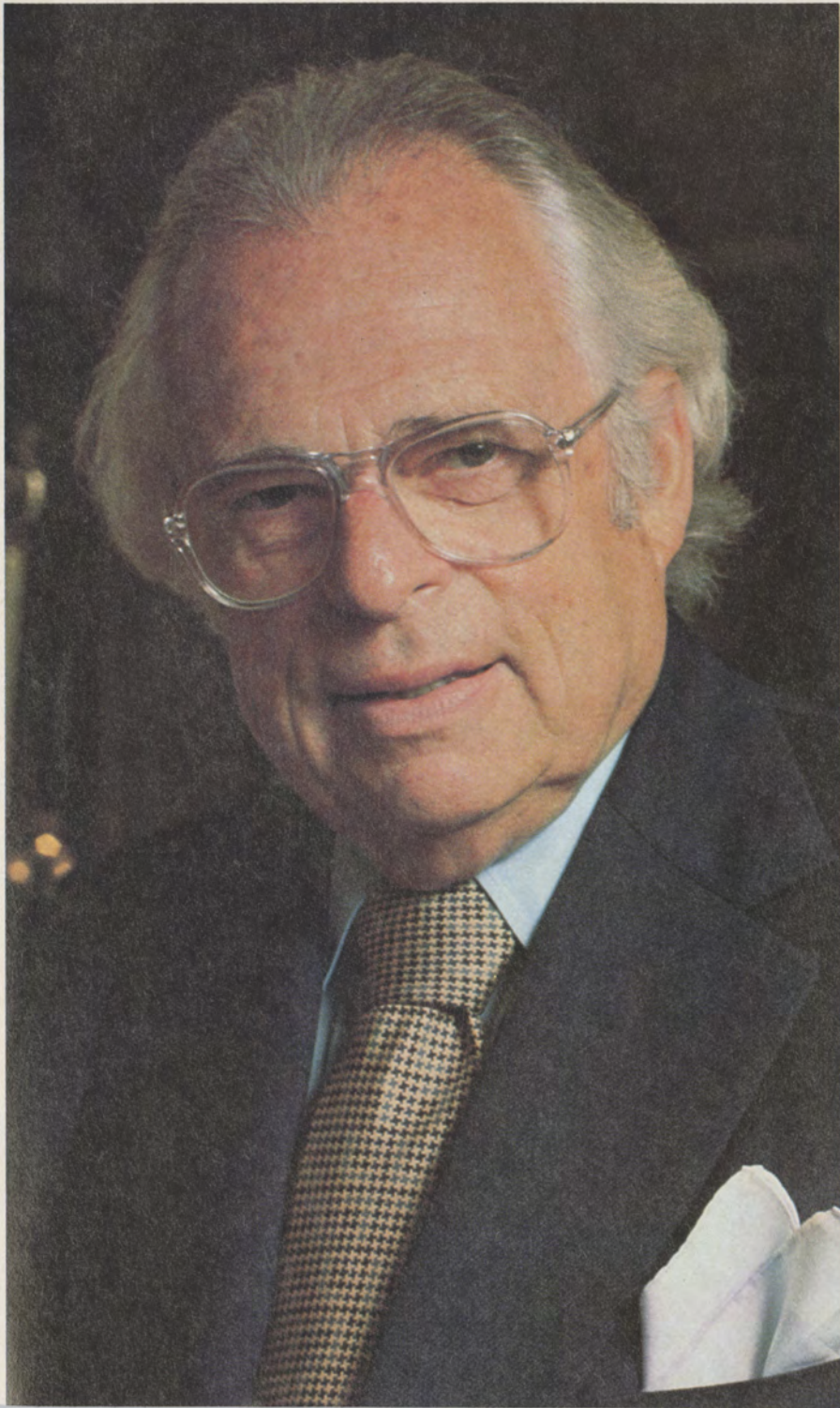
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In Rehearsal

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Soprano Carol Neblett as Electra.

continued on p. 80



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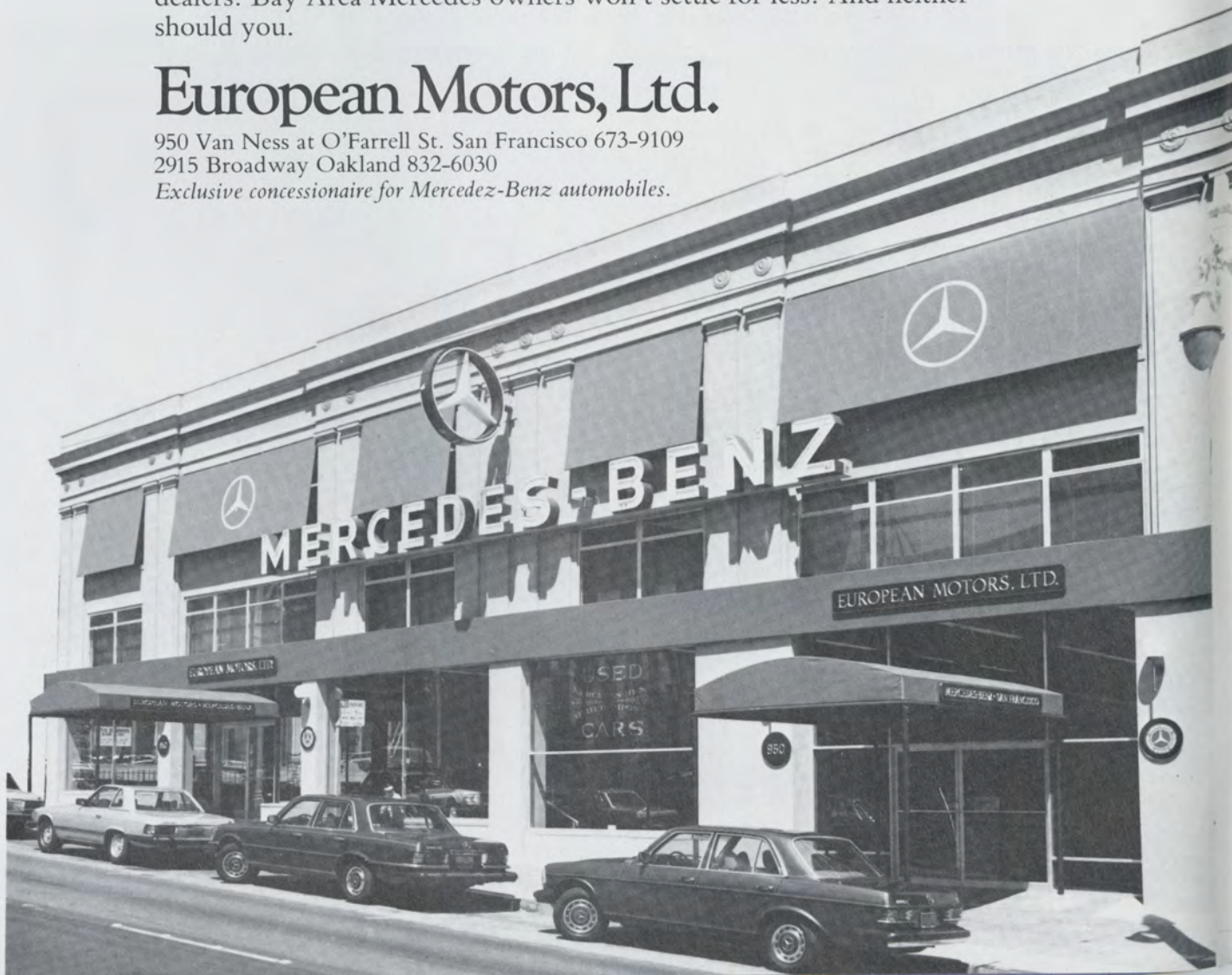
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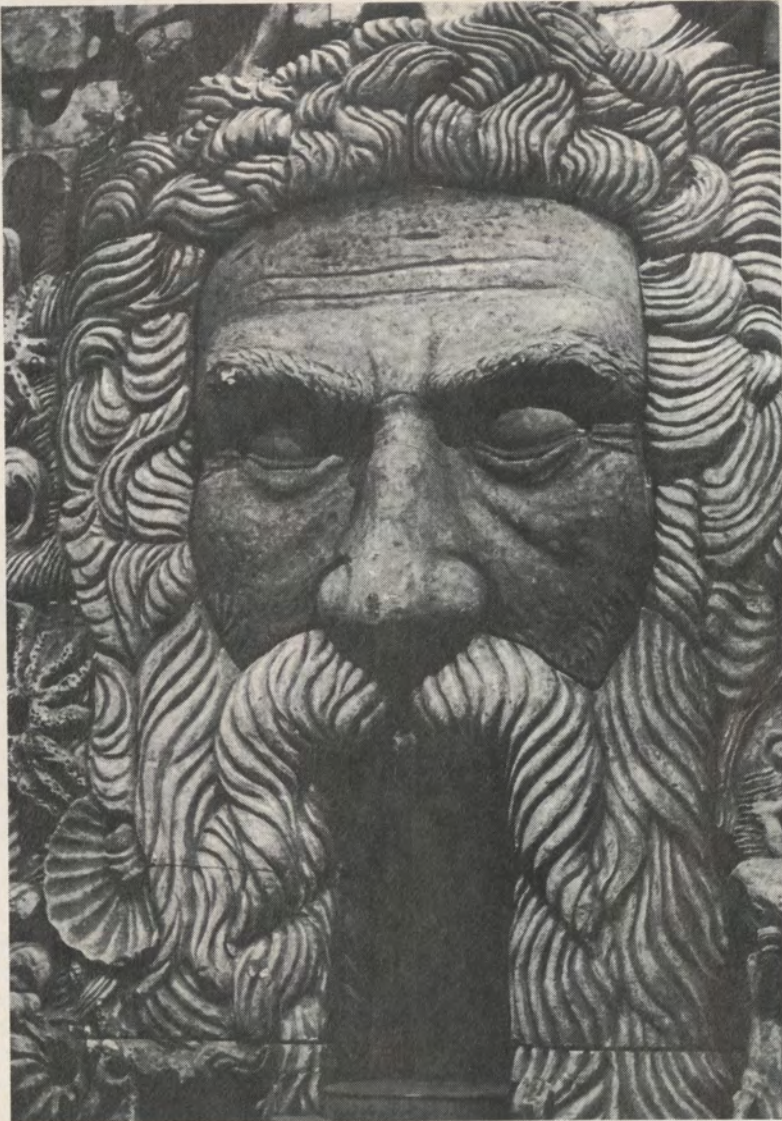
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Mozart and his *Idomeneo*

by John Ardoin

photo by Caroline Crawford.



By far, the majority of composers most famous for operas wrote little else. Yes, Verdi produced a string quartet and Wagner a symphony. But neither work represents its creator at his most inspired.

Then, there is Wolfgang Amadeus Mozart. Not only did he compose the most ideal of operas—ideal in the balance attained between music and emotion—but the first important symphonies, quartets and concertos as we

think of these forms today, pieces still a living, vital part of the standard concert repertory. He was, in short, the most complete and perfect musician the world has ever known.

He began writing music about the time he began to walk, and his first opera was written in the summer of 1768, when he was twelve years old. It was an *opera buffa*, or comedy (a form he was to bring to a peak), entitled *La finta semplice*. His second stage work

was *Bastien und Bastienne*, a *singspiel* (a form he took from popular theater and made respectable). In the twenty-three years left in his tragically short life, he completed an additional twelve operas, five of which remain in the front-rank of operatic masterpieces. Mozart was wonderfully equipped to write opera, not only because he possessed an innate, classic feeling for formal balance in music, but because he instinctively understood the human

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Anton Raaff, the first Idomeneo.

voice in terms of song. In a very real sense, Mozart's career was a single, long love affair with singing. It could be said he wrote only vocal music, for even his works for violin, piano, flute or bassoon sing with a vocal ease and naturalness. Yet, ironically, Mozart was not the most successful operatic composer of his day. Wide-spread recognition came only a scant five years before his death in 1791 with the creation of one of the enduring miracles of Western civilization, *Le nozze di Figaro*.

And though new musical ideas and devices are found throughout Mozart's operas, he was not essentially an innovator. He dominates because of the superior beauty, originality and power of his musical designs, his special ability to join music to a remarkable feeling for human nature. He brought into final form the elements of operatic drama that had come before him and influenced all that was to follow. He was the bridge from the eighteenth to the nineteenth century.

The second half of the eighteenth century was an ideal time for a music

dramatist to have been born. Opera was the most popular entertainment of the time, especially Italian opera, and everywhere there were theaters ready to stage new works and audiences eager to hear them. The art of singing was at a high level of virtuosity, and stage design was in an innovative and fertile period. And thanks to Gluck, and the war he had waged on behalf of drama, plus the raising of the *singspiel* to "proper" theater, the variety of stylistic possibilities opened to a composer were stimulating.

Mozart explored them all. His fourteen operas are amazing in their diversity of style and their exploitation of the human voice. Within them are found virtually every possibility of operatic form. There are Italian-style works, both comic and serious; the German-style pieces, all *singspiels*; and two works in categories all their own—the festival play *Il re pastore* and that great musical monolith, *Don Giovanni*, subtitled a "dramma giocoso," or humorous drama (actually a mighty meeting of opera buffa and seria).

The opera which draws a line between the works of the juvenile Mozart and the operatic master is *Idomeneo*, written on a commission from the Munich Opera in 1781, when its composer was twenty-four years old. Mozart had long been anxious for such a commission, not only because opera was the most direct path to success in his time, but because he was deeply in love with the theater. He was also anxious to return to the opera house because the transition from a pretty, adored child prodigy—improvising for the crowned heads of Europe—to a plainer, young musician attempting to make a living for himself and his family had been difficult. He felt, and he was right, that an important commission would bring his name forward once again and produce new demands for his music both in the theater and in the concert hall.

Idomeneo marks the final, important example of a style of writing—*opera seria*—which had peaked with Christoph Willibald Gluck (1714-1787) and which was slipping in popularity. It is but one measure of Mozart's gifts that he was able to bring the form to so final a summation nothing more could be said through it. Yet, the contrast between his understanding of *opera seria* and that of Gluck could not have

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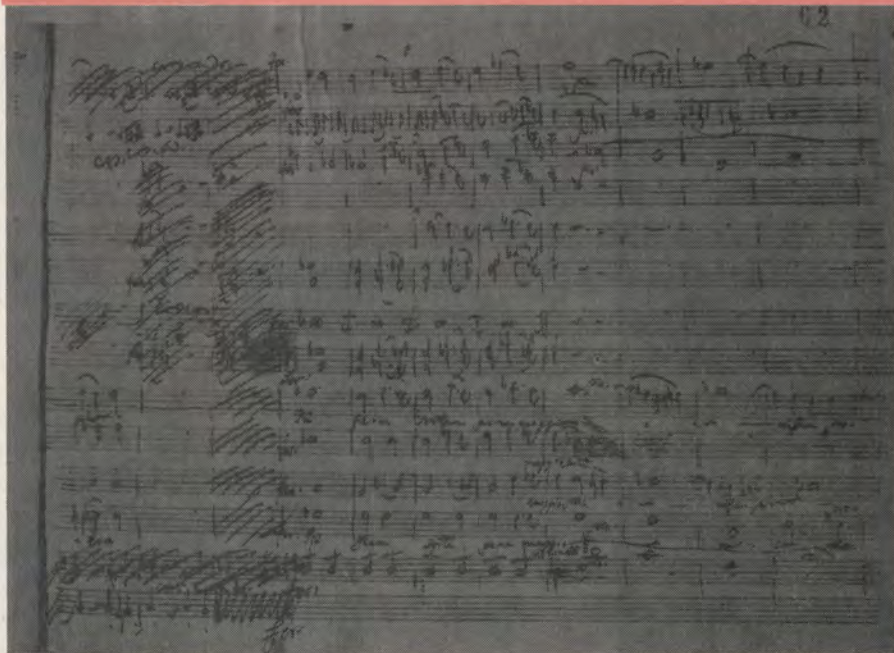
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An autograph page from Mozart's score for the great quartet in Act III of *Idomeneo*.

been greater. Gluck's mature scores were the result of conscious preplanning. Nothing could have been more foreign to Mozart. He was not a theorist or a man with a specific sense of mission. To him, structure, text and music went together hand-in-hand as equal parts of the same creative impulse. Where Gluck's characters were of a set type and almost superhuman, what gives *Idomeneo* its life is the very human quality of Mozart's figures; their characteristics and foibles are still a part of all of us. To understand Gluck, one must understand his philosophies of what opera could and should be. To respond to Mozart, one needs only open ears and an open heart.

Briefly, the form of *opera seria* is a tightly regimented series of set pieces (mainly arias) devoted to the telling of a classic story. The grandest of operas in Mozart's century and before were *opere serie*, and like Gluck and unlike earlier manipulators of the form, Mozart placed great emphasis on the chorus; it is one of the moving and major forces in *Idomeneo*. He also helped unbend *opera seria* from its stylistic structures by a greater dovetailing of piece into piece so that the opera as a whole had a more theatrical and musical flow. Perhaps most daring of all, and this was strictly Mozart's innovation, was the first dramatic quar-

tet in opera, one which allowed the principals to intermingle, expressing their independent thoughts while still creating a single, musical whole.

Beyond the reordering of Gluck's brand of *opera seria* to suit his own needs and tastes, Mozart told his story of conflict and sacrifice in equally poignant, tragic and virtuoso terms. These vital factors would only partially be recaptured in his final work, also an *opera seria*, but a much less human and a more unyielding one, *La clemenza di Tito*. The forbidding austerity of "Clemenza" restricts its performances while *Idomeneo* is probably not heard more often for a more practical reason—the difficulty of the title role and of finding a singer capable of melding great expression to fiery vocalism. Another problem, which dogs *Idomeneo* is the question of a performing edition. As Mozart went into rehearsal in Munich he made numerous revisions and cuts in his score to suit the needs of the moment. Later, in hopes of a performance of the work in Vienna, further changes were made, particularly the recasting of the role of Idamante for tenor; it was written for a castrato, or male contralto.

On a more positive note, one of the glories of *Idomeneo* is Mozart's inventive, brilliant writing for the orchestra. There is a good reason for this, and

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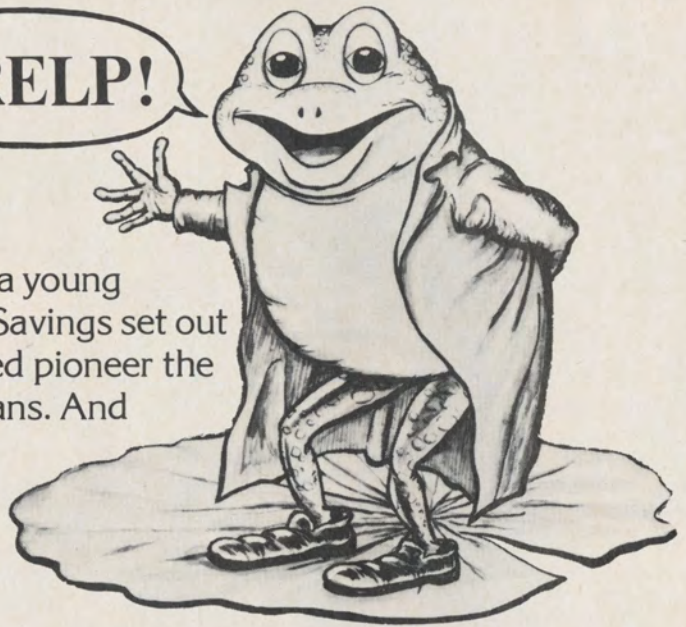
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in turn this reason explains how *Idomeneo* came into existence. In 1777, Mozart visited Mannheim and had the joy of hearing his music played there by the orchestra of the Elector, Carl Theodor. The ensemble was at that time the most famous virtuoso orchestra in Europe. The meeting between the Mannheimers and Mozart was love at first sight.

The next year, Mannheim's Elector succeeded to Munich and took with him his court and his celebrated musicians. It was Carl Theodor who remembered Mozart and commissioned him to write an opera for the court theater which would be played by the transplanted Mannheimers. Knowing the quality of musician he would have, and wishing to make as strong an impression as possible with *Idomeneo*, Mozart created an unusually vibrant (for the day) orchestral score, one not only super-charged with dramatic effects but interlaced with intricate and delicate ones as well.

Mozart's librettist for the work was a fellow Salzburger, Abbé Giambattista Varesco. Mozart arrived in Munich with some of the score finished and probably the rest sketched out in his mind. But as rehearsals got underway, a number of these ideas changed and alterations in the text had to be done by mail. The remarkable series of letters which exist over the changes in *Idomeneo* are prime documents in the area of musical letters.

The source for Varesco's libretto was Antoine Danchet's *Idoménée*, a French work set to music in 1712 by André Campra. Under Mozart's prodding, this was shortened and tightened but provided more ensembles than the original so that it would not merely be a string of arias (the basis of older *opera seria*). Instead it allowed the characters of the tale to interreact one with the other in a manner not possible if each was intent on his or her aria.

In effect, *Idomeneo* tells two effective stories at once. The first, reminiscent (as Andrew Porter has pointed out) of the tale of Jephtha in the Bible, concerns the Greek king Idomeneo, returning from Troy, who is threatened with shipwreck with his native Crete in sight. He placates Neptune by promising to sacrifice the first person he

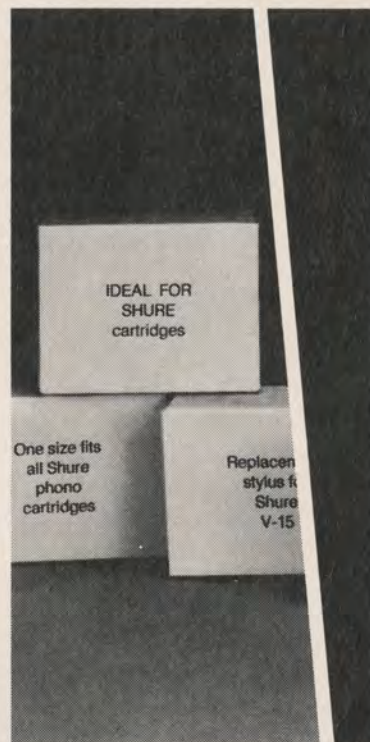
meets when he lands, if the god will spare him and his men. This done, the first person Idomeneo encounters is his son Idamante.

The second tale is a romantic one. Idamante is beloved by Electra, but he loves instead the captured Trojan princess, Ilia. It is on these four characters—Idomeneo, Idamante, Ilia, Electra—and their own personal problems and trials that this vivid opera turns. Idomeneo tries to find a way in which to slip out of his promise to Neptune, even though it means disaster for his people; Idamante, the work's hero, is the vortex of the drama who must be sacrificed to appease the god and thus parted from his beloved; Ilia, one of Mozart's most gentle and loving figures, offers herself in place of Idamante to spare the man she loves; and finally there is the dark Electra, who like Donna Elvira in *Don Giovanni*, is left alone in anguish after the other dramatic knots are untied, calling for vengeance on all concerned.

These are powerful feelings, indelibly expressed by Mozart, though initially in terms too elaborate and extended. This led to the drastic cutting that went on before the Munich premiere and later. Recitatives were shortened (sometimes to the point that plot lines were obscured), the two great prayers of Act III were greatly reduced, three arias were eliminated, and the appearance of the Oracle (who untangles the dramatic web) was abbreviated not once but twice. Yet, even with the problems involved and with the confusion they have created for those who followed and who must conduct, sing and stage this work, the rewards are great.

Idomeneo is an opera which gave the first, full measure of Mozart's gifts as a man of the theater. In this sense it is not unlike Verdi's *Nabucco* and Wagner's *The Flying Dutchman*. Flawed they all are, a mixture of what was and what was to be. But, in each case, all are bold calling-cards, announcing to the world that a major new musical dramatist was at its doorstep. □

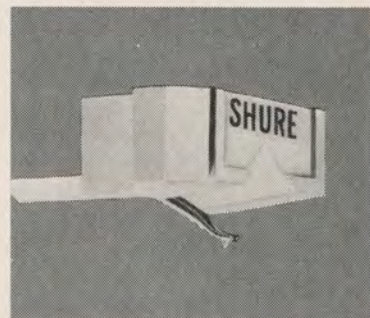
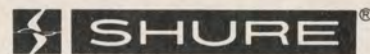
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“One of the most Daring: John Pritchard on *Idomeneo*”

by Allan Ulrich

photos by Caroline Crawford.



Just a few moments of conversation reveal what it will take you a couple of hours to deduce from the operatic annals: that John Pritchard knows as much about *Idomeneo* as any conductor alive. The current production marks the third important staging of the work with which he has been associated in the past 25 years, not to mention the EMI recording which he conducted and which has remained in the catalogue for the past two decades, to the delight of thirsty Mozartians everywhere.



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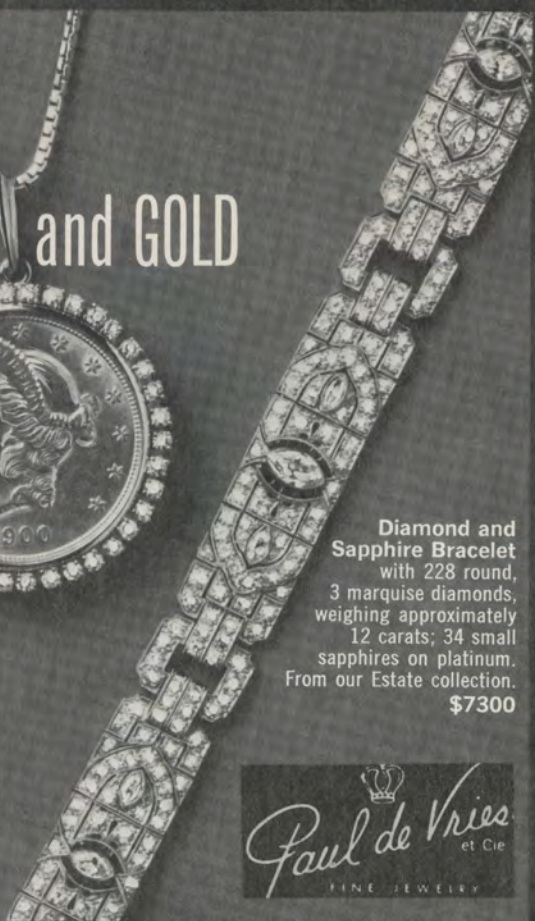

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If a new production of *Idomeneo* is still something of a banner event today, it amounted to an overdue revelation in 1951. That was the summer in which England's Glyndebourne Festival Opera opened its season with the first professional staging of the work in the United Kingdom. It was also the first time in a generation, anywhere, that the music performed under the name *Idomeneo* used notes that were all Mozart's originals!

Maestro Pritchard served for several seasons at Glyndebourne as musical coach and then assistant to Fritz Busch, the emigré German conductor who had been the first co-director of the Festival in the mid-30s, and who returned to John Christie's country estate in 1950, a year before his death. Busch's legendary way with Mozart would raise a few eyebrows today: the spirit was there, *in excelsis*, but certain stylistic habits, the insistence on piano rather than harpsichord *continuo* and a hazy approach towards *appoggiaturas*, do not jibe with the verdict of contemporary Mozart scholarship.

"But," with all his life-long association with the Mozart canon, Pritchard recalled, "Busch had never tackled *Idomeneo*. The idea was that it should be produced in the early 1950s. I remember playing through the opera at a winter session. Fritz Busch didn't know it, he merely knew its reputation as one of the most daring of all the operas Mozart ever wrote. He was 25 when he completed it—an *opera seria* to a very stiff libretto, and the young composer grew increasingly irked by the constrictions imposed upon him by the text.

"Anyway, Fritz Busch and I, along with Hans Gal, a well-known musicologist in Edinburgh and a good Mozartian, all of us set to the problems of *Idomeneo*. And there are problems in the score. Because of the *opera seria* conventions, all noble parts had to be taken by high voices—the princesses Ilia and Electra; the role of *Idomeneo* himself, written for the veteran tenor, Anton Raaff, containing some coloratura; and the part of *Idamante*, originally a *castrato* role, but with *tessitura* lying very high. At Glyndebourne, we decided on doing the later version for Vienna, which Mozart himself re-arranged, so that *Idamante* was sung by a tenor. This is the principal difference be-



tween the versions, and Mozart, with great care, altered the notes, for example in the quartet, making sure the tessitura was right and the chords properly balanced. The problem of the role for contemporary mezzo-sopranos is that much of the role, especially the first aria, lies very high. But Maria Ewing has taken time to come to the role, as her voice encompasses the higher notes.

"For me, it will be very interesting. It's only my association all over the place with Jean Pierre Ponnelle that has convinced me to do it with a mezzo Idamante. I used to feel that, although a modern opera audience was accustomed to the Strauss trouser-roles, and had no trouble accepting Cherubino, they would have difficulty in believing a noble prince *en travesti*

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Stage director and designer for the San Francisco *Idomeneo* production is Jean Pierre Ponnelle.

who in turn had to sing a love-duet with a soprano.

"Then, another problem. There are all kinds of classical references in the *secco recitative*, references to gods in the Italian language which don't even convey the usual names of the deities, and they were usually in expletive form. All of those allusions were excised in the early Glyndebourne version.

"And that version has become a classic, as in a sense restoring the opera to its proper popularity. Of course it had a marvelous cast," Pritchard remembers, "Sena Jurinac, Richard Lewis, and Léopold Simoneau — all

wonderful Mozartians. And the initial season I recall we had Birgit Nilsson as Electra, in her first major engagement outside Sweden. Carl Ebert, who had been co-director of the Festival since its beginning, produced the opera, and I acted as the chorus director."

The opera, though not precisely a household word before 1951, was nevertheless something more than an entry in *Kobbé*. Yet *Idomeneo* was always one of those pieces that was considered not to work theatrically. Among the luminaries who attempted over the years to "improve" Mozart's accomplishment was Richard Strauss,

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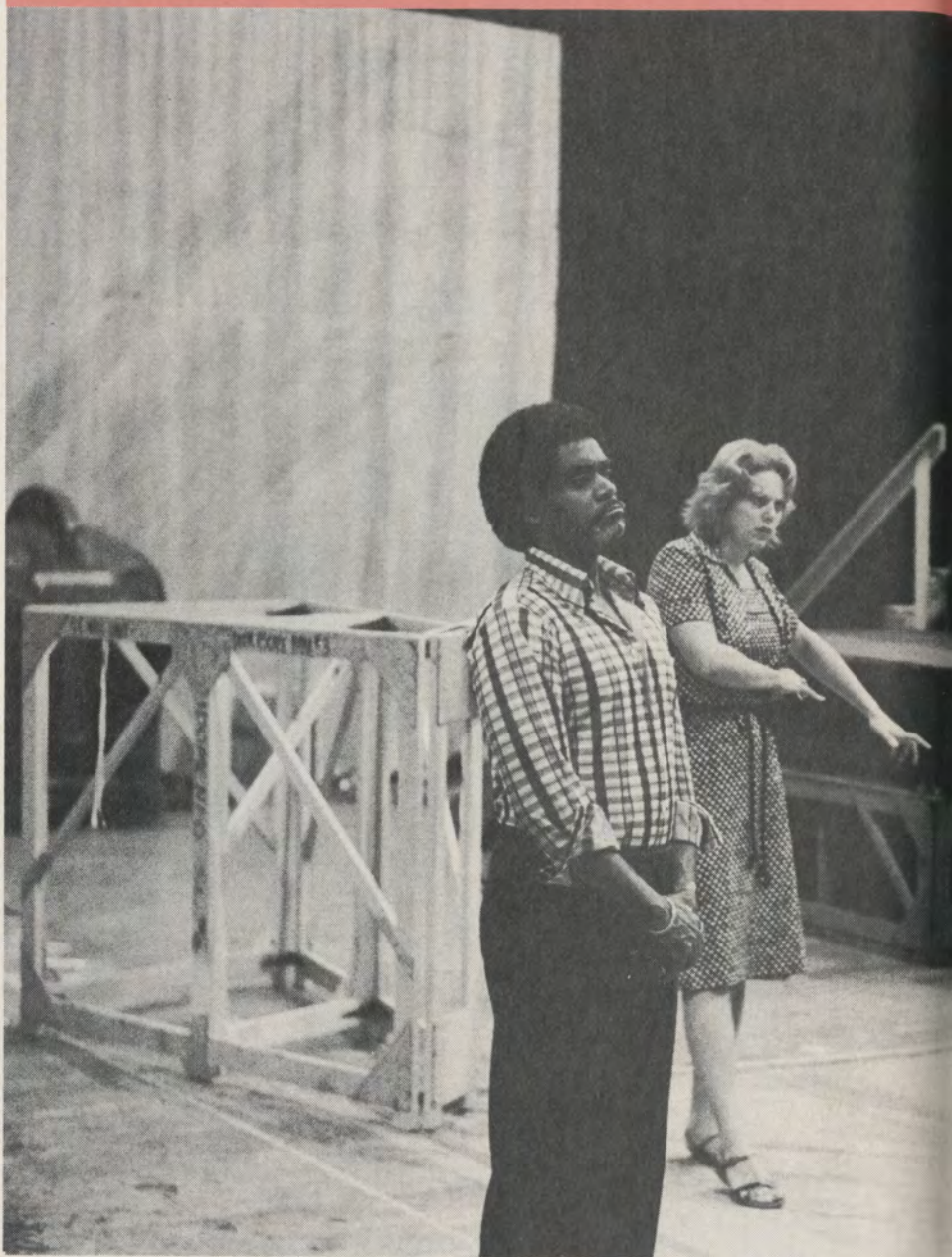
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Tenor George Shirley as the High Priest rehearses with Carol Neblett as Electra.

who, during an intermission from setting *Arabella*, took it upon himself to translate, cut, re-arrange, augment and even alter the tonality of the score. And so too did "that so-called Mozart expert from Salzburg, Bernhard Paumgartner, who cut out some of the most beautiful music, and insisted on the inclusion of all the ballet, which," Pritchard states, "is second-class Mozart, at best."

Which brings us to the San Francisco version of *Idomeneo*. When the opera was given its second production at Glyndebourne during the summer of 1974, Pritchard, who conducted the work that year (as he had done every season in which the work was revived after Busch's death), introduced the piece to readers of *The Times of London*. There, he publicly expressed regret over the cuts that had been made by Busch and Gal.

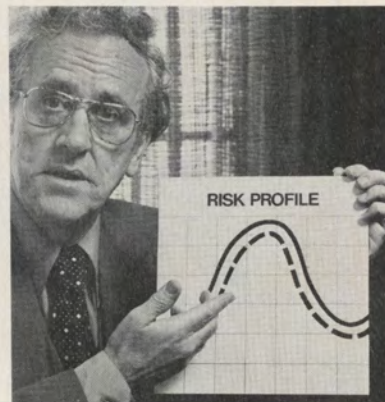


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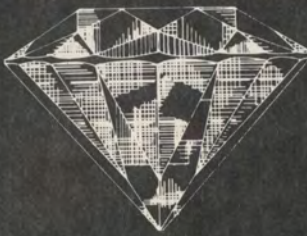
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So the current production features Mozart's score in its virtually complete form. "It derives," explained Pritchard, "from Ponnelle's production in Cologne. This version was really prepared by the late Istvan Kertesz. Therefore, the cuts that Kertesz made won't be very different from ours. It is just a question of emphasis. We will substantially use the Munich version here, and I do regret the loss of the tenor-so-

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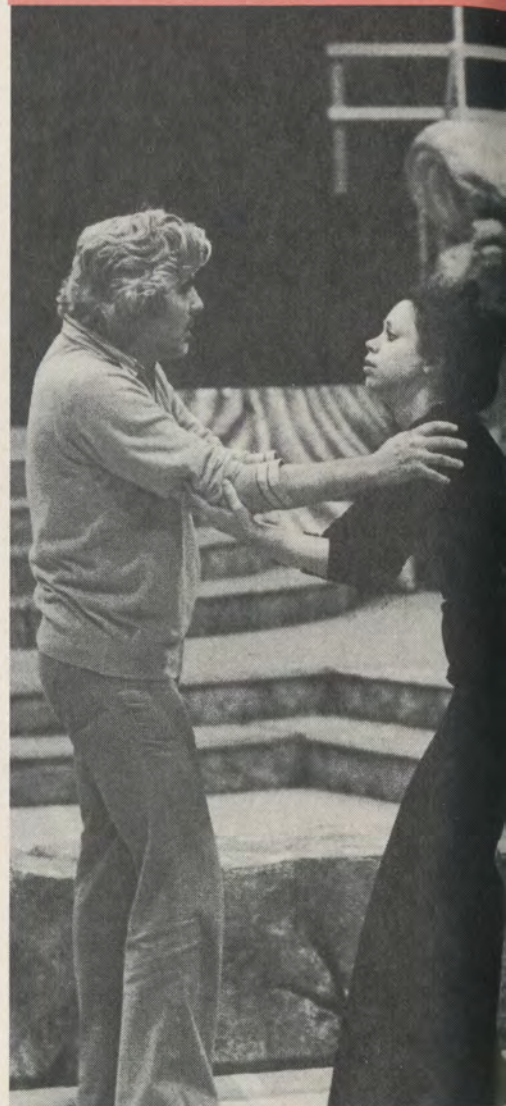
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Eric Tappy as Idomeneo prepares for the sacrifice of his son Idamante, played by Maria Ewing.



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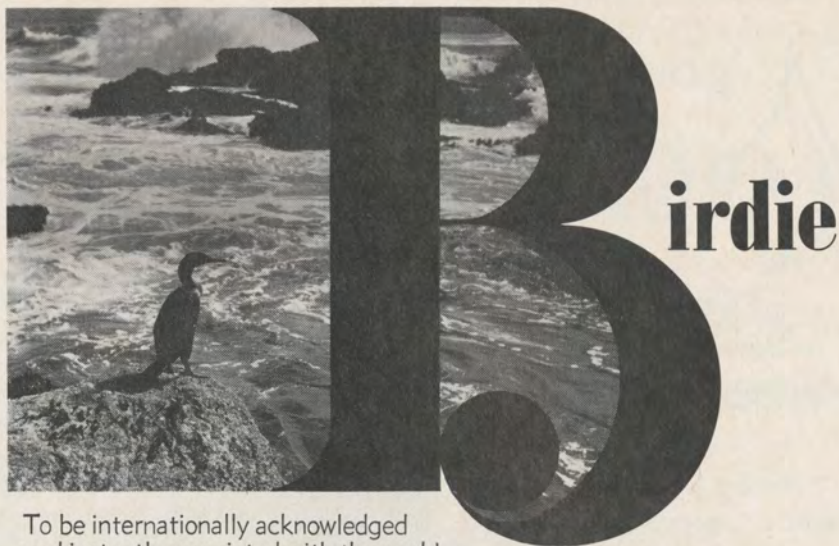
prano revision of the Idamante-Ilia duet in the Vienna version, which is superlatively beautiful."

But the advantage of utilizing the Munich version far outweigh the recourse to the 1786 revision, for instance, in the character of Arbace, a kind of prime minister figure. "Here," Pritchard maintains, "we will do at least one of the arias. When we did the opera with a tenor Idamante, Busch felt that a third tenor was too much of a good thing. So the role of Arbace was given to a baritone, and the role was severely cut. His music is very beautiful, including the third act accompanied recitative, which is simply superb."

* * *



photo by Robert Messick.



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As he chats, Pritchard leafs through his red leather-bound copy of the score, stamped "Property of Glyndebourne Festival Opera," in gold. The book bulges with xeroxed staves, neatly razored and pasted in, emendations to Pritchard's performing score. It falls open at random.

The conductor goes on to explain how Mozart is both bound by the rigid opera *seria* form, and how, more importantly, he transcends it. "The first



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Idomeneo stage director Jean Pierre Ponnelle coaches Maria Ewing (on steps) Christiane Eda-Pierre and Frank Little as Idamante, Ilia and Arbace.

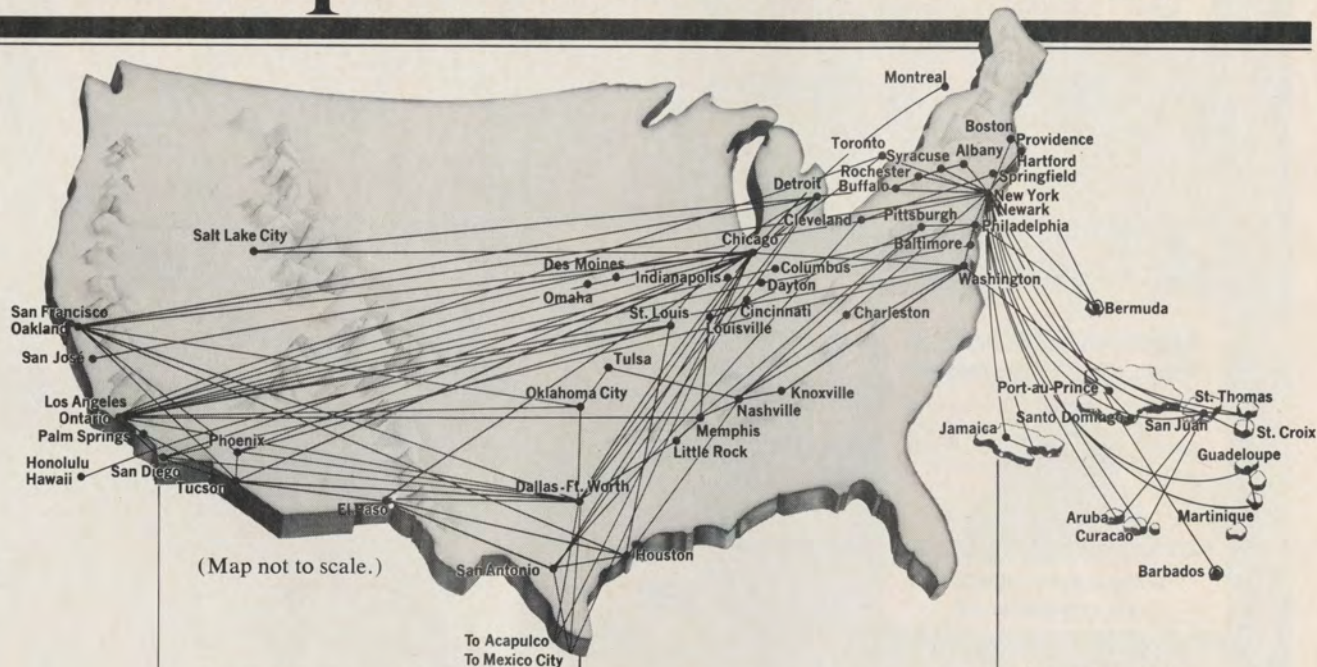
act chorus, 'Nettuno s'onori!' is simply the kind of thing that was being written at that time. But then look at the beginning of the same act. To begin with an orchestrally accompanied recitative, 'Quando avran fine omai,' is innovation enough. And then, to follow it with the aria, 'Padre, germani,' gives us immediately the full character of Ilia, at one stroke. Soon comes the B-flat Major aria for Idamante, 'Non ho colpa,' (that's the high one). Here's a case of Mozart's suddenly remembering that he's supposed to write an *opera seria*. Now the first aria for Electra, 'Tutte nel cor vi sento,' is a precursor of the Queen of the Night, the intense character of the woman

established in only a few bars. Then, Idomeneo himself arrives from the shipwreck. His first solo, 'Vedrommi intorno,' is perhaps, you could say, an *opera seria* aria; it's beautiful, but we have to wait in a way for the development of Idomeneo's character until he encounters his son. At that point, Mozart has written this great recognition scene, cast in the form of a tremendous dramatic recitative. This is the full character within the framework of the *opera seria* form."

If, then, Idomeneo himself is the obvious link to the older style, the other characters reveal a remarkable histrionic range from section to section.

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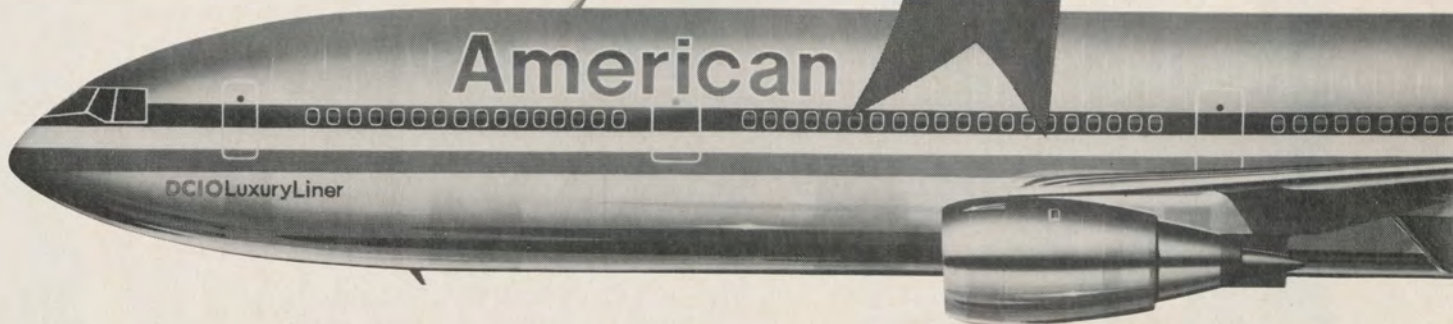
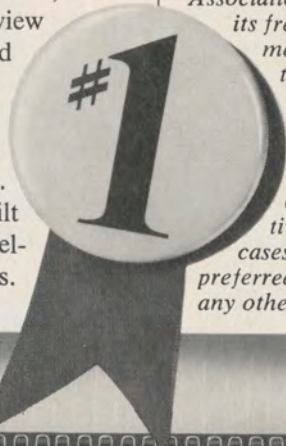
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Assistant stage director Grischa Asagaroff (in white shirt) with Maria Ewing as Idamante and Eric Tappy as Idomeneo.

"Take Electra, for example," Pritchard continues. "There is an amazing contrast between the Act 2 'Idol mio,' with its soft high coloratura, making it all but impossible to cast, and her third act exit aria, 'D'Oreste, d'aiace,' done in a more extrovert, more florid style." For the history books then, what are the great advances of *Idomeneo*? Pritchard ponders the question a moment, and forms his response with

obvious care: "The accompanied recitatives with orchestra hit a level that is absolutely unsurpassable. Really, they disrupted the whole focus of *opera seria*. Haydn could also write some interesting accompanied recitatives, but he did those only after hearing Mozart's work.

"And I would almost go out on a limb and say that Mozart's treatment of the orchestration is terribly new. We must see Mozart's genius as water flowing



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Eric Tappy rehearses as Idomeneo.

from a faucet. In the case of the earlier operas, it is as if the water were flooding out, like a waterfall. Later on, it was all channelled within the composer's experience, within his knowledge of the theatre, within his desire to write beautiful music and within his mature concept of easily identifiable characters. *Così fan tutte* was the first perfect placement in the balance of characters.

"What excites me about *Idomeneo* and what I hope will come out in this

production—we've got to show the public how terribly original the whole opera was and how original it remains."

Another glance at his score, in this case at the third act.

"Take the chorus of pestilence, 'O voto tremendo,' when the king finally takes the populace into his confidence and the way in which they respond with pity for him. This is so profoundly

continued on p. 67



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

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

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

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

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

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

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

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

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

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<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**, Nicholas Joel**, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
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<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
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<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Producer</i>	Marilyn Mercur
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<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.

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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.

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

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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.

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

Artists

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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
Kimberly Kay King
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. Chervený
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 Schwartzbart
Carol Winters
Eva Karasik
Linda Deutsch

VIOLA

Rolf Persinger *Principal*

CELLO

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

CELLO

David Kadarauich *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 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
Jeffrey 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. Covel
Donald Crawford

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

Steven J. Polen
Noble Edward
Reynolds, Jr.
Paul Ricks
Ray Salazar
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Michael Scofield
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1977 Season Repertoire



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San Francisco Opera Premiere

ADRIANA LECOUVREUR

Cilea

IN ITALIAN

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

Conductor: Gavazzeni*

Stage Director: Vallone**

Set Designer: Cristini/Paravicini

Choreographer: Rose*

Chorus Director: Bradshaw**

Scenic production owned by the
Metropolitan Opera Association

Friday, Sept 9 8PM

Gala Opening Night

Tuesday, Sept 13, 8PM

Friday, Sept 16 8PM

Saturday, Sept 24, 8PM

Wednesday, Sept 28, 7:30PM

Sunday, Oct 2, 2PM

San Francisco Opera Premiere

IDOMENEO

Mozart

IN ITALIAN

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

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Bradshaw

Production owned by the

Cologne Opera

Saturday, Sept 10, 8PM

Wednesday, Sept 14, 7:30PM

Sunday, Sept 18, 2PM

Tuesday, Sept 20, 8PM

Friday, Sept 23, 8PM

San Francisco Opera Premiere

New Production

KATYA KABANOVA

Janáček

IN ENGLISH

Söderström*, Wolff, Marsee,

Jones, Tyree/Lewis, Cochran,

Ludgin, McCauley*, Cooper

Conductor: Kubelik*

Production: Rennert

Set Designer: Schneider-Siemssen*

Costume Designer: Walek**

Chorus Director: Bradshaw

Saturday, September 17, 8PM

Wednesday, September 21, 7:30PM

Sunday, September 25, 2PM

Tuesday, September 27, 8PM

Friday, September 30, 8PM

DAS RHEINGOLD

Wagner

IN GERMAN

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

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

Tyree, Jones/Nentwig**, Ulfung,

Dene**, Appel, Malta, Bramante,

McCauley, Cooper

Conductor: Hollreiser*

Stage Director: Hager

Designer: Skalicki

Saturday, Oct 1, 8PM

Tuesday, Oct 4, 8PM

Friday, Oct 7, 8PM

Wednesday, Oct 12, 7:30PM

Sunday, Oct 16, 2PM

Saturday, Oct 22, 1:30PM

FAUST

Gounod

IN FRENCH

Shade, Marsee, Taillon*/Aragall,

Zancanaro*, Tozzi, Davies

Conductor: 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

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Don Pasquale
(Donizetti)

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(Floyd)

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

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

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

Opera Museum

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

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

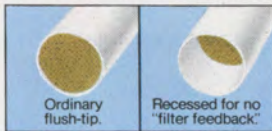
The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

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

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San Francisco Opera Premiere

Idomeneo

(IN ITALIAN)

Conductor
John Pritchard

Production
Jean Pierre Ponnelle

Assisted by
Grischa Asagaroff*

Designed by
Jean Pierre Ponnelle

Chorus Director
Richard Bradshaw

Lighting Designer
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Musical Preparation
Richard Bradshaw
Warren Jones
Ernest Fredric Knell

The continuo is realized by the conductor
at the harpsichord with Sam Scott, violoncello

Production owned by the
Cologne Opera

First performance: Munich, January 29, 1781

SATURDAY, SEPTEMBER 10, AT 8:00

WEDNESDAY, SEPTEMBER 14 AT 7:30

SUNDAY, SEPTEMBER 18 AT 2:00

TUESDAY, SEPTEMBER 20 AT 8:00

FRIDAY, SEPTEMBER 23 AT 8:00 (Live Broadcast)

CAST

<i>Ilia</i>	Christiane Eda-Pierre*
<i>Idamante</i>	Maria Ewing*
<i>Electra</i>	Carol Neblett*
<i>Arbace</i>	Frank Little*
<i>Idomeneo</i>	Eric Tappy
<i>Two Cretan maidens</i>	Arlene Adams*
	Christine Jaqua*
<i>High Priest</i>	George Shirley*
<i>Voice of the oracle</i>	Aldo Bramante**
<i>Trojan prisoners, Cretan populace, and priests</i>	

**American debut
*San Francisco Opera debut

PLACE: Crete

ACT I

INTERMISSION

ACT II

INTERMISSION

ACT III

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applause*

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in order not to disturb patrons who have
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*The performance will last approximately
three hours*

SYNOPSIS/IDOMENEO

The Trojan war is over and Idomeneo, the King of Crete, is on his way home to be reunited with his son Idamante, whom he has not seen since the boy was very young. Part of the spoils of Troy (sent to Crete before the arrival of Idomeneo) was King Priam's daughter Ilia. Also on the island is Electra, who has sought refuge there after the murder of her mother Clytemnestra. These famous figures from mythology, however, are presented in *Idomeneo* with little regard for historic truth.

ACT ONE—Ilia reflects on her torment, for she loves the son (Idamante) of the general who conquered her homeland. Idamante enters, declares his love and announces the return of his father. In celebration of this, he informs Ilia, the Trojan prisoners will be set free. Electra enters, furious at the proposed release of the captives which she sees as a sign of Idamante's love for Ilia. Arbace, Idomeneo's chief counsellor, interrupts with the news that the King's ship has been wrecked on the coast. Left alone, Electra fears that if the King is dead, her hopes of wedding Idamante will die with him.

The scene shifts to the shore and the wreckage of a ship. Offstage, the shipwrecked sailors can be heard calling for help. The crowd goes to save them. Soon a single survivor appears; it is Idomeneo. He has promised Neptune the life of the first person he encounters on land in exchange for his survival. Idamante enters, and Idomeneo, horrified at the thought of sacrificing his only son, orders him to leave Crete and never seek his presence again. Idamante is upset by his father's behavior. The act ends with a triumphant march and chorus celebrating the King's safe return.

ACT TWO—Idomeneo tells Arbace of his vow to Neptune, and decides that for Idamante's safety, he must escort Electra back to Greece. Ilia enters, and Idomeneo realizes the girl loves his son

and that he is buying his peace of mind with her happiness. The scene ends with Electra expressing her delight at having won Idamante from Ilia.

The boat which will take Idamante and Electra to Greece is ready to set sail. Idamante enters with Idomeneo, and the two (joined by Electra) say farewell. Suddenly, a terrible storm arises, and the people of Crete realize someone has offended the gods and demand his name. Idomeneo tells them it is he who had displeased Neptune, and that he or another must die to appease the god. The crowd flees in terror.

ACT THREE—Ilia sings of her great love for Idamante. He tells her he will go do battle with the monster Neptune has sent to destroy Crete. Idomeneo enters with Electra, and the four characters each express their conflicting emotions—Ilia's determination to share Idamante's fate whatever it may be, Idamante's vow to go alone to face whatever awaits him, Idomeneo's cry against Neptune and his continued feeling of guilt, and Electra's demands for vengeance.

The priest of Neptune demands from Idomeneo the name of the one to be sacrificed to quiet the god. Idomeneo at last names his son. The people express their horror and grief.

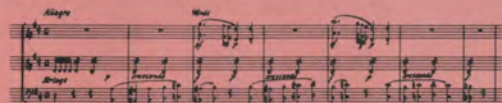
Idamante returns from his victory over the sea monster ready to offer himself as the sacrifice to Neptune. As the ceremony is about to begin, Ilia (whom Idamante has placed in the care of his father) intervenes, offering herself in place of Idamante. At this moment the voice of the god Neptune pronounces that Ilia's willingness to die for her lover has appeased the gods. Idomeneo is to abdicate, and Idamante and Ilia shall reign in his place. All express their feelings of joy and relief except Electra, who departs in a rage. Idomeneo presents Idamante to the people as their new king, and he is hailed by the populace.

Four Mozartean Character Portraits: Ilia, Idamante, Electra and Idomeneo

by DANIEL HEARTZ

Daniel Hartz is Professor of Music at the University of California, Berkeley, and has edited *Idomeneo* for the Neue Mozart Ausgabe.

Before we meet the principals in *Idomeneo*, Mozart establishes that their story will be heroic and stormy. He does so by means of the Overture, which is best heard as a seascape. No placid Mediterranean this—it is an angry, storm-tossed sea and has been battering the Greeks for years, thwarting their attempts to return home after the sack of Troy. Mozart's language of struggle here takes the form of churning passages in the strings that rise chromatically, to be answered by an emphatic falling motif in the massed winds, a motif that will echo throughout the opera:



When the Overture gradually subsides without a break into the first scene, the stage reveals a solitary figure, Ilia, who begins the dramatic exposition. Daughter of Priam and Hecuba, she has lost all: family, heritage, liberty. She would have lost her life as well, had not young Idamante, Prince of Crete, snatched her from the raging seas as she was landing, a booty of war. Between these two, love at first sight was inevitable. But Ilia mistakenly believes that Idamante's affections belonged to another, to the proud Electra, a fugitive on Crete from the bloodletting horrors that have beset the House of Atreus. Like Ilia, Electra has lost father (Agamemnon), mother (Clytemnestra), brother (Orestes) and sister (Iphigenia). The parallel is intended and will be used to help draw their respective character portraits. When the opera opens, uncertainty reigns as to whether Idamante as well has become an orphan. His father, King Idomeneo, Ilia tells us, has likely perished in the raging waves. Torn between emotions which she cannot reconcile, Ilia sings of her grief for her kin and her love for Idamante. The music places the greatest weight upon the latter, with many repetitions of the falling motif heard at the beginning and end of the Overture, a motif that we eventually come to associate with the young hero. Idamante himself appears, abruptly cutting off the end of Ilia's aria. Young he may be, but every inch a prince and a ruler. His first words are commands. Assemble the Trojan prisoners. Alert everyone that the royal fleet has been sighted. Set a watch at the sight. His intention, he explains, is to free the prisoners, with a solitary exception: himself. For Idamante remains, as he says to Ilia, forever a slave to her charms. His advances are too impetuous for the still bewildered princess, and she cautions him to keep in mind the identity of their respective parents, enough of a rejection to allow Idamante to sing an aria railing at his unhappy fate, which he blames on the tyrannous Gods. After this he takes direct action by freeing the Trojan prisoners. The result is general rejoicing among all the people, Trojans and Cretans alike, in a chorus praising peace. All but one: Electra appears and is outraged. Greece, she says, is shamed by this generosity to the enemy. Her fate is ever to suffer the consequences of other people's actions, so it is quite appropriate that, at our first glimpse of her she is both outraged and impotent. Idamante sticks by his decision. The dialogue is cut short by the arrival of Arbace, the chancellor, saying he bears most terrible news. Before he can utter more Idamante impetuously takes the words out of his mouth—my father no longer lives. The news is confirmed. Idamante turns to Ilia for consolation, then runs off to the seashore. Ilia's exit lines express pity for Idomeneo, even though he was the scourge of her people; her sufferings have taught her compassion.

Electra, now alone on the stage, reacts very differently. She has not one word of pity for Idomeneo. Her thoughts are only of herself. Now Idamante will be free to choose whom he would marry. And thus will she be humbled by seeing a Trojan take her proper place? What is more, will Greece see her thus humbled? She, the daughter of a king who had vassal kings? Her injured pride boils over into an aria summoning the Furies from Hell to gain her revenge. Electra shows here that she is not a possible partner for Idamante, but only to us, the audience. Her public face, as seen by the other characters on stage, must remain more amenable, until near the very end of the opera.

The violent music of Electra's imprecations merges directly with a great seastorm and the choral cries for help of the shipwrecked. Meanwhile the stage has opened to a wild coast with jagged cliffs, and the remains of vessels previously wrecked. Idomeneo scrambles ashore with a small party. He has already made his vow to Neptune. He placated the God and brought an end to the storm by promising to sacrifice at Neptune's altar the first being he encountered on shore. The libretto also specifies a pantomime here, as the storm abates: The God of the Sea actually appears, Idomeneo implores his mercy, but the God turns away with a threatening glance, as if to warn him. Mortals may not make light of solemn vows to the Gods. The reasons behind Idomeneo's awesome vow have given rise to various speculations. Some have assumed self-interest on his part, others have stressed his will to save the state and what remained of his people after being pursued for years by Neptune's unrelenting hatred. (There was really little difference between sovereign and state under the *ancien régime*.) Idomeneo says simply that he acted out of terror. The prospect before him fills him with uttermost dread. Mozart paints this and makes it palpable in the aria "Vedrommi intorno" where Idomeneo is already tormented by the shade of his future victim. Great rulers of antique or legendary times were not expected to show so many qualms as this. Idomeneo is no Agamemnon, and no biblical patriarch either. Human sacrifice horrifies him quite as it was supposed to horrify rulers during the 'Age of Enlightenment.' He is too full of 'sensitivity' in the Jane Austen sense, too 'Empfindsam' as the original *Idomeneo* audience would have called it. Yet he must keep his promise. His vow is actually quite unlike the other classic cases. It is not imposed by the deity to test obedience, as in the case of Abraham and Isaac. It is not a gratuitous act as is Jephtha's promise to render praise for battles won by sacrificing the first person he encountered upon returning. Nor is it a carefully calculated act of political expedience, as was Agamemnon's propitiatory slaughter of his daughter Iphigenia. Idomeneo's vow is a rash act, conceived on the spot, in haste, and out of fear, as the argument in the libretto says, under pressure of the imminent loss of his entire fleet by shipwreck. But it is no less binding upon him. Neptune accepts it in a flash. He is rash and volatile too. Once propitiated he cannot let a mere mortal out of his promise. Idomeneo may be dilatory and vacillating in his subsequent actions, and much less of a ruler than that ruthless King of Kings, Agamemnon, but much more of a man—tormented, helpless, sympathetic and ultimately, very noble in spirit, when he gladly lays down his burden, in compliance with the divine decree that his son rule in his stead.

Idamante appears in the distance at the end of Idomeneo's aria, effectively cutting it off, as is characteristic for this opera. His first thought, typically, is one of disinterested generosity. How can he help this victim of the storm, whoever he may be? The dialogue between the father, who has not seen his son since he was an infant, and the disconsolate Idamante, believing he has lost his father, is a masterpiece of gradually developing awareness. The pair

slowly approach each other. Mozart cut some of their dialogue, because his original actors were so stiff. Father Leopold objected, saying "but this is one of the most beautiful scenes in the opera, indeed the main scene, on which the whole rest of the story depends." He was right, of course. Yet Mozart persisted in sparing no effort to make the stage action as convincing as possible, even if it meant cutting much of his own music. After Idomeneo recognizes Idamante, his confusion is such that he can think of nothing better than to flee his son, and forbid him to follow. A totally mystified Idamante stays behind to describe in an aria that continually portrays his father's fleeing motion, how he found then lost his adored sire. A festive March provides music for the disembarkation of the safely landed troops, after which a ceremonial Chaconne celebrates in choral song and dance the God of the Sea and the creatures of his watery realm. There is an ironical twist in that the people on Crete do not know what price was exacted to buy Neptune's smiling favors.

At the beginning of Act II Idomeneo reveals how Neptune extorted a promise of human sacrifice, and how he encountered Idamante, now marked as the victim. Arbace's counsel sets the whole action in motion: send Idamante away from Crete, in the hopes that some other God will protect him. Idomeneo elaborates the plan: let Idamante escort Electra back to Greece and set her upon the throne of Agamemnon. Ilia appears. Knowing nothing of this plan, she is much more self-assured than before. She tells Idomeneo she has found a father in him and a home in Crete—that is at least what the words of her concertante aria say—the music speaks of more sensuous feelings. It takes Idomeneo a few minutes to catch on. Only after Ilia has finished and as phrases from her music recur, darkened, as if reflected in his brooding mind, does he begin to seize the import of her music. She loves Idamante. Now she will join him in dying of grief if the impending sacrifice is carried out. Drawing himself up to full tragic stature he begins his bravura aria "Fuor del Mar," but not before an impressive orchestral ritornello with trumpets and drums, recalling the heroic mood of the overture. Mozart, in a letter to his father, claimed that he was painting the threatening seaswells here, with his torrents of 16th notes, to which Idomeneo responds by simile, singing of the sea of troubles in his breast that threatens shipwreck. Close on the conclusion of this aria Electra comes on; apprised of her new fate and delighted at the turn of events, she shows a musical personality that is much more amiable, although her words are somewhat confusing, her melodic line rather overcharged with little graces, and her accompaniment lacking in the sensitive shadings lent by the winds—Mozart withheld these so they could enter with good effect in the embarkation March that cuts off Electra's final phrase. She sings again, and even more lyrically, in the middle of the chorus describing the now placid and welcoming sea, and in the Trio of farewell inaugurated by Idamante, who is resigned to carrying out his father's will, but heavy-hearted at the thought of having to leave Ilia, even temporarily. Neptune puts a stop to these farewells, by reminding the mortals, as only he could, who ruled supreme in these parts. He sends a sudden storm, more violent even than the one in the previous act. He sends a Sea monster to boot. The Cretan people, properly terrified, demand to know who is guilty of incurring so much divine wrath. Idomeneo stands forth and says he alone is guilty and must be punished, not an innocent victim, and if Neptune deems otherwise, he is an unjust God! The people, comprehending little, and further beset by the storm and monster, take to flight.

Act III begins, like Act I, with Ilia alone on the stage. After a few words in recitative addressed to the companions of her solitude, the breezes, plants and flowers, she confides her amorous thoughts to the zephyrs, which she tells to fly to Idamante and say: I adore you. As in Act I again, Idamante suddenly appears. For a moment Ilia's new-found serenity deserts her. But when he says he leaves her to go and find death, she gathers the strength to admit the

truth. She confesses her love for him. This is the first of a series of revelations in Act III—Epiphanies they might be called. Ilia sets them off by breaking through, reaching out, grasping the moment of truth before it is too late. The lovers sing together for the first time. Together they come to the awareness that nothing can separate them, not even death. Surprised by Idomeneo and Electra in the bliss of their discovery, they seem hardly aware of the outside world. Idamante in his new strength of purpose inaugurates and controls the great Quartet, with Ilia by his side. He leaves the stage to meet his fate (and with the intention of overcoming the monster). The scene shifts to a public place, where a great throng of people face Idomeneo and the priests of the temple. A high priest harangues the King, to the point where Idomeneo is forced to admit the truth before all: the victim promised to Neptune is his son. The horror becomes universal as an entire people lament and cry. Their threnody prepares for the scene in the temple, with solemn March of the Priests, and Idomeneo's Invocation prior to the sacrifice. Sounds of military victory intrude into the temple. Arbace brings the news that Idamante has slain the monster. But it is an Idamante decked out for his own sacrifice who enters, surrounded by the priests. He now knows the whole truth himself and at last becomes reconciled with his father. He will die willingly, commending Ilia to his father's hands, a most touching scene which he again controls from beginning to end. The *dénouement* comes just as the knife is to strike. Ilia interposes herself. Only with this supreme gesture of selfless generosity is Neptune moved to commute the sentence. Love has triumphed, says his oracle in the original version. Idomeneo is forgiven, but must yield his throne to Idamante and Ilia.

Mozart evidently counted heavily on the terror that his three trombones would lend this oracular pronouncement, a passage he rewrote several times, ending up with the short version here.

The image shows a musical score for three trombones. It consists of three staves. The top staff is labeled '3 Trombe' and contains the main melodic line. The bottom two staves provide harmonic support. The music is in C minor, characterized by a dark and solemn mood. The score includes various musical notations such as notes, rests, and dynamic markings, illustrating the 'prolonged chord in the winds' mentioned in the text.

He treated this as the moment of supreme tension, not Ilia's interposition, which is musically a transition to the C minor solemnity of the divine decree. He must have been satisfied, too, with the total theatrical effect, which would have involved stage thunder and perhaps total darkness as well. Were he not satisfied he would have changed the scene, as he did many others up to and beyond the première. The gradual return to light and life with the prolonged chord in the winds, reinterpreting the C of the trombones, is another master stroke. Those critics who complain of the oracle scene and what precedes it should leave their scores and recordings aside for once, and experience it in the theater with a good stage director. The general astonishment following the decree is such that the characters can utter only a few broken phrases apiece, except for Madame Electra, who works herself up to a tirade reminiscent of her invocation to the Furies in Act I, then departs to join Orestes in the nether world, as she says. With her departure the storms of this opera—spiritual and natural—have passed. A complete change of tone follows. In a magnificent and serene final monologue Idomeneo announces the return of peace. He steps down while bidding his people to rejoice in the happy pair given them by Heaven. Celebration of their nuptials and coronation in choral song and dance ends Act III, of which Mozart wrote in some wonderment, that it was more labor than a whole opera "because scarcely a scene in it is not highly dramatic." He predicted it would top the first two acts in interest: "Finis coronat opus." He was right, as usual. Act III crowns the work as much or more than does any concluding act among his operas.

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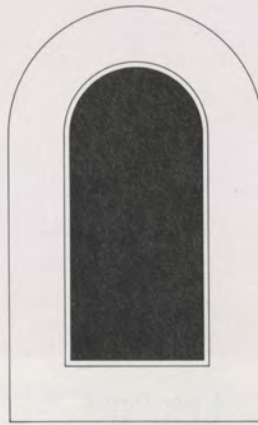
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JOHN PRITCHARD



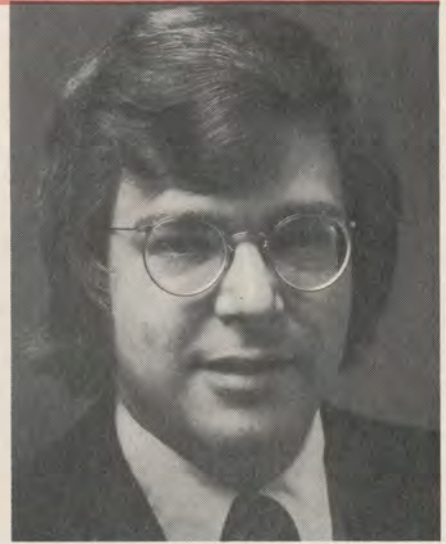
A noted Mozart specialist, English conductor John Pritchard returns in his fifth season with the San Francisco Opera since his debut here in 1970 for a reunion with frequent collaborator Jean Pierre Ponnelle on *Idomeneo*. Additional Mozart engagements in 1977 include *Don Giovanni* at the Glyndebourne Festival and *Così fan tutte* with the Australian Opera. Maestro Pritchard has previously conducted these two works in San Francisco, in addition to Rossini's *La Cenerentola*, Britten's *Peter Grimes* and the opener of the 1976 season, Massenet's *Thaïs*. Other recent Mozart assignments include *La Clemenza di Tito* at Covent Garden, *Le Nozze di Figaro* for the Chicago Lyric Opera and the Cologne Opera. Pritchard was musical director of the Royal Liverpool Philharmonic from 1962 to 1966, and of the London Philharmonic from 1962 to 1966. He has made many tours with British orchestras all over the world. Of particular interest was his tour of the Far East with the London Philharmonic in 1973, which included concerts in China, the first visit by a Western orchestra there in many years. In 1969 he was appointed musical director of the prestigious Glyndebourne Festival, of which he had been principal conductor and artistic advisor since 1963 and where he made his conducting debut in 1951. He just relinquished the Glyndebourne post to become chief conductor of the Cologne Opera as a result of the critical acclaim of his notable collaboration with that theater on its Mozart cycle and his highly successful *Arabella* there in 1976.

JEAN PIERRE PONNELLE



In great demand by all of the world's leading opera houses, director-designer Jean Pierre Ponnelle returns for his ninth season with the San Francisco Opera to stage his productions of Mozart's *Idomeneo* and Puccini's *Turandot*. Ponnelle made his designing debut in this country with the San Francisco Opera in the 1958 American premiere of Orff's *Carmina Burana* and *The Wise Maiden*, returning the following season to design the production for another prestigious American premiere, Strauss' *Die Frau ohne Schatten*. In 1968 he began to take on dual responsibility as director-designer, producing *Il Barbiere di Siviglia* and *Così fan tutte* for the Salzburg Festival prior to his American debut in that capacity with the San Francisco Opera in the much admired production of Rossini's *La Cenerentola*. Local audiences have subsequently seen his critically acclaimed productions of *Così fan tutte* (1970, 1973), *Otello* (1970, 1974), *Tosca* (1972, 1976), *Rigoletto* (1973), *Der Fliegende Holländer* (1975), *Gianni Schicchi* (1975), and *Cavalleria Rusticana* and *I Pagliacci* (1976). All but *Così* were created for the San Francisco Opera. His most recent productions have included *Salome* in Cologne, *La Clemenza di Tito* in Munich and Salzburg, *Falstaff* for the Glyndebourne Festival, *La Bohème* in Strasbourg, *Pelléas et Mélisande* at La Scala in Milan, and both *Don Giovanni* and Stefano Landi's 1632 *Il Sant'Alessio* (designs only) for the 1977 Salzburg Festival. Ponnelle's film credits include *Il Barbiere di Siviglia*, *Le Nozze di Figaro*, *Carmina Burana* (Prix d'Italia—1975) and *Madama Butterfly*, which was rapturously received in its 1976 television showing in the United States.

THOMAS MUNN



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, *Thaïs*, *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*.

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CAROL NEBLETT



In a few short years California soprano Carol Neblett has established herself in the front ranks of opera singers both here and abroad. In her debut with the San Francisco Opera she sings Electra in Mozart's *Idomeneo*. Miss Neblett is no stranger to Mozart, having performed the Countess in *Le Nozze di Figaro*, both Donna Anna and Donna Elvira in *Don Giovanni*, and Vitellia in *La Clemenza di Tito*, the last in both 1976 and 1977 at the Salzburg Festival. In the summer of 1975 she appeared at the Mostly Mozart Festival in New York with her husband Kenneth Schermerhorn conducting. A singing actress of great conviction, as a member of the New York City Opera for several years she became associated with certain parts which she made her own: the title role of Monteverdi's *L'Incoronazione di Poppea*, the dual roles of Margherita and Elena in Boito's *Mefistofele* and Marietta/Marie in Korngold's *Die Tote Stadt* which she has recorded for RCA with Erich Leinsdorf. In 1973 Miss Neblett undertook the demanding role of Massenet's *Thaïs* in New Orleans and Baltimore to great acclaim. She has sung a series of European engagements as Puccini's *Girl of the Golden West*, first in Turin in 1974, then at the Vienna Staatsoper last spring and most recently at Covent Garden opposite Placido Domingo, a performance which has been recorded for Deutsche Grammophon with Zubin Mehta. At Chicago's Lyric Opera she portrayed Tosca to Pavarotti's Cavaradossi in 1976 after debuting as Chrysothemis in *Elektra* the previous season. Miss Neblett is scheduled to make her debut at the Metropolitan Opera in 1979 as Senta in *Der Fliegende Holländer*.

CHRISTIANE EDA-PIERRE



Star of the Paris Opéra, lyric soprano Christiane Eda-Pierre bows with the San Francisco Opera as Ilia in Mozart's *Idomeneo*. Born in Martinique, she studied at the Conservatoire National de Paris where she won triple prizes upon graduation in 1957. The following year she made her debut in Nice as Leïla in Bizet's *Les Pêcheurs de Perles*, the role which also served as her U.S. debut with the Chicago Lyric Opera in 1966. The Opéra-Comique in Paris first heard her in 1961 in *Lakmé*, *The Barber of Seville*, *Les Contes d'Hoffmann* (Olympia) and *Les Pêcheurs de Perles*. The next season she debuted at the Opéra as Fatima in Rameau's *Les Indes Galantes*. Also in 1962 she sang Fauré's *Requiem* and Mozart's "Exultate, jubilate" in Aix-en-Provence. A specialist in early operatic rarities, Miss Eda-Pierre appeared in Monteverdi's *L'Orfeo*, in the Opéra-Comique premiere of Rameau's *Zoroastre* and in Campra's *Le Carnaval de Venise*. In 1969 she sang Gilda at the Bolshoi Opera in Moscow. With the Chicago Lyric Opera she has also performed in Stravinsky's *Le Rossignol* and, last October, in *Les Contes d'Hoffmann* (Antonia). Miss Eda-Pierre returns each year to the Paris Opéra where recent successes have included Lucia and Constanza in Mozart's *Die Entführung aus dem Serail* in 1976. When that company performed at the Metropolitan Opera last year as part of the bicentennial celebration, Miss Eda-Pierre reaffirmed the excellent impression she had made in excerpts from *Lakmé* with the New York Philharmonic in 1972, with her portrayal of the Countess in *Le Nozze di Figaro*.

MARIA EWING



ERIC TAPPY



Maria Ewing, the young American mezzo soprano from Detroit who has earned a major international reputation in the past few years, makes her San Francisco Opera debut in the role of Idamante in Mozart's *Idomeneo*. A leading exponent of Mozart trouser roles, she has been cheered as Sesto in *La Clemenza di Tito* and as Cherubino in *Le Nozze di Figaro*, the role of her Chicago Lyric (1975) and Metropolitan Opera (1976) debuts. Originally a student of the piano, Miss Ewing switched to voice in the late 60's and studied with Marjorie Gordon, Eleanor Steber, Jennie Tourel and Otto Guth. A Metropolitan Opera Regional Audition's winner in 1968, she made her professional debut that same year as Maddalena in a concert version of *Rigoletto* led by James Levine. She has subsequently performed with the young maestro as Rosina in *Il Barbiere di Siviglia* and Countess Geschwitz in Alban Berg's *Lulu Suite* and in the title role of Gluck's *Orfeo* at the Cincinnati May Festival. She is also a favorite of Jean Pierre Ponnelle, who has directed her as Cherubino and Idamante for the Cologne Opera, as Rosina, as Cherubino for the Salzburg Festival in 1976 and, most recently, in *Pelléas et Mélisande* at La Scala. She won praise for her recent portrayal of Sister Blanche in the 1977 Metropolitan Opera premiere of Poulenc's *Dialogues of the Carmelites*. Miss Ewing impressed San Francisco audiences in the 1974 Spring Opera Theater production of Cavalli's *L'Ormindo* and returned to portray an exuberant Perichole during SPOT's 1976 season.

Eric Tappy, Swiss-born lyric tenor, returns to the San Francisco Opera, the scene of his highly successful American debut in the 1975 production of Monteverdi's *L'Incoronazione di Poppea*, to portray the title role of Mozart's *Idomeneo*. Internationally recognized as a Mozart specialist, he has performed the tenor leads in all of the composer's major works: Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, Belmonte in *Die Entführung aus dem Serail*, and Tamino in *Die Zauberflöte*. Since 1974 he has also sung the title role in *La Clemenza di Tito*, first at Covent Garden and then in Munich, Cologne and Aix-en-Provence. He is also well known for his interpretations of the works of baroque composers. In 1968 he was awarded the Edison Prize by an international jury in Amsterdam for his portrayal of Monteverdi's *L'Orfeo* on records. This spring he sang the title role of Cavalli's *L'Ormindo* in Holland. During the 1977 Salzburg Festival Tappy was featured in the Everding-Ponnelle production of Stefano Landi's 1632 opera, *Il Sant'Alessio*. Tappy made his professional debut in Strasbourg in 1959 as the Evangelist in Bach's *Passion According to St. John* and has continued to excel in a wide repertoire of oratorio and lied. His operatic career began with the title role of Rameau's *Zoroastre* at the Paris Opéra-Comique in 1964. In recent years he has had considerable success in Debussy's *Pelléas et Mélisande* in Paris, Brussels and Geneva. He has performed in the world premieres of works by such contemporary composers as Frank Martin, Darius Milhaud, Louis Keterborn and Konstanty Regamey.



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FRANK LITTLE



Tennessee-born tenor Frank Little makes his first appearance with the San Francisco Opera as Arbace in Mozart's *Idomeneo*. He recently debuted with the Metropolitan Opera singing Narraboth in *Salome* and Jonas in Meyerbeer's rarely heard *Le Prophète*. After winning the Metropolitan Regional Auditions as a baritone, Little went to study and perform in Europe. He switched to the tenor repertoire and scored a considerable success in the title role of Stravinsky's *The Rake's Progress* in Siena in 1972 and again at Florence's Teatro Comunale in 1973. A member of Chicago's Lyric Opera for several years, he has appeared as Aegisthus in *Elektra*, the Drum Major in *Wozzeck*, Bob Boles in *Peter Grimes*, and, during the 1976 season, two Russian princes, Prince Golitsin in Musorgsky's *Khovantschina* and Prince Andrei in Prokofiev's *The Love for Three Oranges*. Recently he sang Alfredo opposite Joan Sutherland in the Philadelphia Opera's *La Traviata*, after appearing with her as Leicester in *Maria Stuarda* at the Canary Islands' Las Palmas Festival. In May he performed Pollione in *Norma* with Beverly Sills and Tatiana Troyanos in San Antonio. Equally at home on the concert stage, Little has been featured in Händel's *Samson* and Schubert's *Die Schöne Müllerin* in Chicago, the Berlioz *Requiem* in Milwaukee and, in February, Beethoven's Ninth Symphony with the San Francisco Symphony under the direction of Edo de Waart. In 1978 he is due to participate in the world premiere of Penderecki's *Paradise Lost* with the Lyric Opera of Chicago.

GEORGE SHIRLEY



One of America's most versatile tenors, George Shirley makes his debut with the San Francisco Opera as the High Priest in Mozart's *Idomeneo*. Most recently he was featured in the world premiere of Leon Kirchner's *Lily* with New York City Opera. He has also performed in the American premieres of Berg's *Lulu*, Henze's *The Stag King*, Rameau's *Les Indes Galantes*, Riemann's *Melusine* and Strauss' *Daphne*. Since winning the Metropolitan Opera Auditions in 1961, Shirley has sung over 20 roles with the Company in English, French, German and Italian. He is particularly associated with such roles as Rodolfo in *La Bohème*, which served for his debut in Milan and Florence in 1960, and with Spring Opera of San Francisco and the New York City Opera in 1961, Tamino in *The Magic Flute* and Pelléas in *Pelléas et Mélisande*. He first portrayed the Debussy hero at Covent Garden in 1969 with Pierre Boulez conducting and more recently in Monte Carlo under Georges Prêtre in 1976 and with the Netherlands Opera earlier this year. He scored a stunning success as Loge in *Das Rheingold*, which he has performed at Covent Garden for the past three seasons. He is a frequent guest with symphony orchestras throughout the United States and appears with regularity at such American festivals as Tanglewood, Saratoga, Aspen, Ravinia, Caramoor, Santa Fe and the Hollywood Bowl. Local audiences will remember his work in Britten's *War Requiem* and Stravinsky's *Oedipus Rex*, another of his signature roles, with the San Francisco Symphony.



Lebanese bass Aldo Bramante comes to the San Francisco Opera highly recommended by famed mezzo soprano Giulietta Simionato. His five roles include the Voice of the Oracle in *Idomeneo*, Fafner in *Das Rheingold*, the King in *Aida*, a Mandarin in *Turandot* and Samuele in *Un Ballo in Maschera*. After studying at the Milan Conservatory and La Scala's Centro Artisti Lirici, he won a television competition dedicated to Rossini in 1972 and participated in two televised concerts and a filmed version of the composer's *L'Italiana in Algeri*. In 1974 and 1975 he won vocal competitions in Lonigo, Treviso, Macerata and Legnano. He has sung in both opera and concert throughout Italy in such theaters as La Scala in Milan, the Teatro Donizetti in Bergamo, the Teatro Bibbiena in Mantua, the Teatro Comunale in Genoa and the Teatro Regio in Turin. Since 1972 Bramante has been a regular guest at the Autunno Musicale in Como and in 1974 and 1975 he performed during the Settimana Musicale in Siena. For Italian television he took part in the filming of Pergolesi's *La Serva Padrona*. Recently he sang in *Notte Tempo*, an opera-ballet dedicated to composer Silvano Bussotti, at the Teatro Lirico in Milan. At the Vienna Festival he performed in Rossini's *La Gazzetta*, Paisiello's *Il Barbiere di Siviglia* and Haydn's *Il Mondo della Luna*. This summer he appeared in Verdi's *I Masnadieri* at the Montepulciano Festival under Riccardo Chailly.

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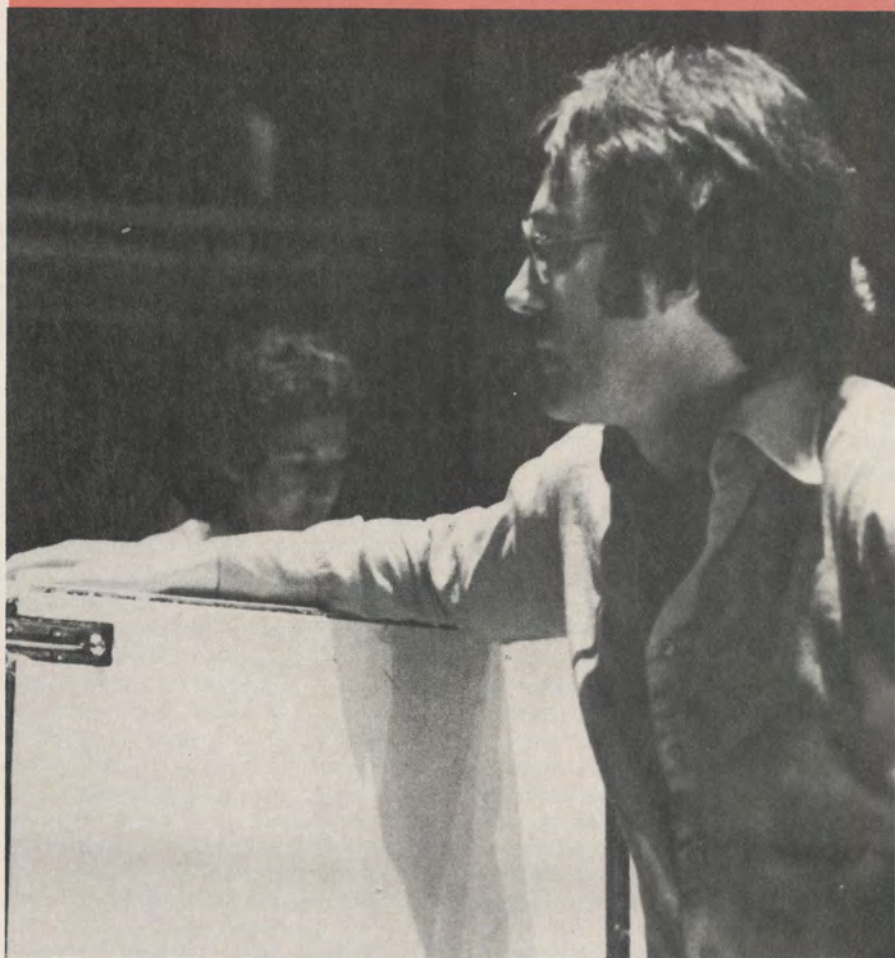


photo by Caroline Crawford.

"The chorus is exhausting!" exclaimed new chorus director Richard Bradshaw in his crisp but soft-toned British accent. "We start rehearsing for the fall season in January and are at it six nights a week." Bradshaw, who comes to the San Francisco Opera from a similar post at Glyndebourne, had nothing but praise for the 60 regular chorus members (an additional 25 are engaged for *Aida* and *Turandot*) under his direction and tutelage. When asked if there isn't a tendency to forget things rehearsed so many months in advance, he replied, "They're much cleverer than I am. I forget, but they

have a remarkable memory. They're enormously professional and very patient, especially when you consider that many of them are not full-time and come to rehearsals after holding down a regular job during the day." Bradshaw echoes General Director Kurt Herbert Adler's sentiment that because the chorus is in a sense a resident part of the Company, it in some ways represents the standards on which the Company can be judged from year to year. "I'm the only resident member of the musical staff," he stated matter-of-factly. "No one else is here the whole

year round." In addition to his duties as chorus director for the international fall season, which include preliminary choral preparation for each opera, conducting the summer chorus rehearsals with the stage director, and leading the offstage chorus during performances, he will conduct the student matinee and special popular-priced performances of *Faust*, and serve as English diction coach for *Katya Kabanova*. Bradshaw is also chorus director for the Spring Opera Theater season. On an individual basis he works on coaching and developing repertoire with the six young singers in the new San Francisco/Affiliate Artists-Opera Program. "My contract also says 'available for casting and listening to auditions,' so I do that as well."

If this sounds like the work of a "jack-of-all-musical-trades," in a way it is, but contrary to the popular proverb, Bradshaw is master of his craft. He comes to opera via a career as orchestral conductor in Britain. Bradshaw 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. He is director and conductor of the New London Ensemble, a chamber orchestra selected from the best young freelance players in London, and has recorded regularly for the B.B.C., in the studio, in 'live' concerts and at major festivals.

With such a promising orchestral career before him, why did he suddenly turn to opera? "Why opera? Because I like it. Because it gives me the biggest thrill, the biggest kick, overall. You become fascinated with the whole

hum of the opera house, by everything which goes into making a performance, seeing it all come together. The more you work in it, the more fascinating it becomes. I always wanted to do opera because I had a passion for it, and I always wanted to work in an opera house, but because things went very well as an orchestral conductor . . ." Does this mean that he will abandon his orchestral career? "No, that career is still there. But once bitten, I want basically to stay in an opera house and go outside to do some concerts, rather than the other way around. Right now I'd rather be a chorus director in a house where I can work consistently on all the operas presented and on all the repertoire. It's better for me to do what I'm doing here, working in a first-rate house, than to make the sort of compromise one would have to make as a conductor in a lesser, provincial house."

At Glyndebourne in 1976 Bradshaw had worked with conductor John Pritchard and director Jean Pierre Ponnelle, and looks forward to a reunion here for the first major chorus opera of the 1977 season, Mozart's *Idomeneo* (Mozart, Strauss and Verdi, in that order, currently occupy Bradshaw's operatic pantheon). "I had met and talked with Pritchard before accepting the Glyndebourne post. I arrived there and Pritchard fell ill. Somebody had to conduct rehearsals. So, suddenly, from never having worked in an opera house, my very first experience in opera was conducting just about all the rehearsals for Jean Pierre Ponnelle's *Falstaff!* Then I worked through the season, including the *Figaro* rehearsals, since Pritchard

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had to go to Cologne for *Arabella*,
and then on the 1976 tour."

It was because of Pritchard and Ponnelle that Bradshaw came to the San Francisco Opera. After a trip to Los Angeles in November of last year to discuss some possible work there, he flew up to meet with Maestro Adler on the recommendation of his two Glyndebourne colleagues. "It all happened very fast. From that time on it was just a question whether Glyndebourne would release me from my 1977 contract or not." He did go back there this spring to help prepare the summer festival and again worked closely with Pritchard, whom he admires very much. As for Ponnelle, Bradshaw, in his characteristic ebullient manner, calls him "fantastic! He's so exciting and so utterly musical! I'm impressed with his knowledge of the score. Everything is done for a musical reason. And he's very precise. It's not just 'on that chord there,' but 'on the horn's entry.' If one admires a director, and he also happens to admire you, that's marvelous. There's a give and take both ways. Ponnelle will always say, 'Can we have this?' and not 'It must be like this!'"

Bradshaw admits that working with a stage director can be very frustrating. "With anything less than a good director, I find I'm putting my foot down all over the place, saying 'That's not possible musically.' It's the one big difference between opera and orchestra conducting. In an orchestral concert one can change so much on the spur of the moment. With opera, certain things are set, routined if you want, to keep it clean. That lack of final effectiveness, where one can not reasonably ask that all attention be concentrated on you, can be frustrating."

Was he anxious about working with Maestro Adler, who had been conductor and chorus director before becoming head of the Company in 1953? "I imagined it might be a problem,

when I came here. It's not. I find that he's enormously experienced. Because I respect what he does and what he says, I value his advice and ask for his advice. Even when he comes to conduct the rehearsals for his opera [Adler will be conducting Verdi's *Un Ballo in Maschera* later in the season], he goes to very great trouble not to change anything before consultation and discussion on what has already been done."

The young British conductor is very impressed by what Adler has achieved in San Francisco. "He has created an extraordinary diverse complex. If you were to ask more or less anywhere in Europe—and certainly at Glyndebourne—the consensus would be that at this moment the San Francisco Opera must be arguably the first opera house in the world, judging by the overall standard of the international season. The way this company is run, under a general director who is also a musician, and who has ultimate authority, you tend to have a higher overall standard. Adler is one of the very few people in the world who, although primarily a musician, is enormously conscious of the stage—very much more so than most conductors—and, of course, he's an administrator. Therefore, from every point of view, he does tend to control things. And he has standards. There's a lack of compromise, never accepting the second-rate, always working at a high level. If you talk to people like Ponnelle or Pritchard about him, that's what stands out." At the moment there appears to be a mutual admiration society between Adler and Bradshaw. "Mr. Adler wants me to stay on. He is also keen for me to go back to England less and to conduct more in America, especially on the West Coast. There are plans, and I have offers." For a bright, talented, ambitious young musician like Bradshaw, San Francisco has indeed opened her Golden Gate. □

One of the Most Daring
continued from p. 34

photo by Robert Messick.



A light-hearted break in the rehearsal routine for Maria Ewing and Christiane Eda-Pierre.

moving. I shall never forget when we first rehearsed this portion at Glyn-
debourne with orchestra and chorus
together for the first time. It absolutely
stopped proceedings on all levels.
Everybody stopped and almost fell to
their knees, as if it were a revelation.
After Busch died, as a memorial to
him, I led the F-Major March of the
Priests. It's truly amazing—how ter-
ribly affecting a major key can be."
Pritchard's attitude towards Mozart


performance practice in general re-
mains refreshingly free from pedantry,
though he displays more than a dollop
of good common theatrical sense. "I'm
pretty much against the style of ca-
denzas and embellishments, except in
the *opera seria*. The difficulty of writ-
ing and conceiving decorations which
don't make any knowing musician sit
up and say 'My God, there's a caden-
za'—that's the problem. We're listen-
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Assistant stage director Grischa Asagaroff (left) and stage director Jean Pierre Ponnelle demonstrate a scene with Carol Neblett as Electra.

have lost the performing style in which the singers conceived them on their own. Mozart himself wrote decorations into the vocal line, which may indicate that he was opposed to overly florid embellishment of his music. The vocal line is so wonderfully pure and expressive that what we do with our modern and, I can't help feeling, our rather clumsy hands is bound to be worse.

"Take the 'Dove sono,' and the return of the first theme. I have yet to hear a bridge passage which didn't seem to me banal and extremely anti-climactic. I would feel that the silence and the *pianissimo* return of the theme are equally evocative.

"But *appoggiaturas*, yes. One must insist upon them more and more with singers. These very banal phrase endings are wrong and simply out of tune with the times."



photo by Robert Messick.

In light of the foregoing, the interviewer risks ridicule with his final question:

"Would you rather conduct Mozart than any other composer?"

But Pritchard's answer flows with the exuberance and conciseness of one of Cherubino's arias:

"It's difficult," he responds, "to live on Olympus all the time." □

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While in Munich at the end of 1780 busily preparing for the January, 1781, premiere of *Idomeneo* at the Cuvillies Theater, the 24-year old Mozart dutifully wrote home to his father in Salzburg. From their correspondence can be gleaned invaluable information about the musical climate surrounding *Idomeneo*. The letters are revealing not only for what they tell us about *Idomeneo*, but about the close ties of the Mozart family which are everywhere in evidence.

To his Father

Munich, cs 15 de Novembre, 1780.

Mon très cher Père!

I have your letter — or rather the whole parcel. Many thanks for the money order. Up till now I have not dined once at home and consequently have had no expenses save for *friseur*, *balbier* and laundry—and breakfast. The aria is excellent so. There is one other alteration for which Raaf is responsible; but he is in the right about it, and even if he were not something is due to his grey hairs. He was with me yesterday. I trotted out his first aria for him and he was very much pleased with it. Well—the man is old. He can no longer make a hit with such an aria as *Fuor del mar hò un mare in seno*, etc., in Act II. and so, since he had no aria in the third act and that in the first act cannot be *cantabile* enough for him owing to the meaning of the words, he wanted to sing a pretty aria (instead of the quartet) after his last speech *O Greta fortunata! ò me felice!* By this means, too, a useless piece drops out and the third act will now go much better. In the last scene of Act II. *Idomeneo* has an aria, or rather a sort of cavatina, between the choruses. It will be better to substitute for this a mere recitative with strong orchestral accompaniment, for in this scene, which will be the finest in the whole opera (on account of the action and grouping which we recently discussed



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to his Father

with Le Grand)—there will be so much noise and confusion on the stage that an aria would cut but a poor figure at this particular juncture; and in addition there is the thunderstorm, which can scarcely be expected to stop for the sake of Herr Raaf's aria, can it? The effect of a recitative between these choruses will be incomparably better. Little Lise Wendling, too, has already sung through her two arias about half a dozen times and is very well pleased. I have it from a third party that the two Wendlings have both spoken very highly of their arias. Raaf, moreover, is my best, my dearest friend!

But I shall have to teach my *molto amato castrato* del Prato the whole opera. He has no notion how to approach an aria worthy of the name and his voice is very unequal! He is only engaged for a year, and as soon as the year ends, which will be in September next, Count Seau will get another. That might be an opportunity for Ceccarelli¹—*serieusement*.

I had almost forgotten my best news. Last Sunday, after divine service, Count Seau presented me *en passant* to his Electoral Highness the Elector, who was very gracious to me and said, "I am glad to see you here again." When I replied that I would do my best to retain his Highness's esteem he clapped me on the back and cried, "Oh, I have not the least doubt we shall do very well!"—à *Piano piano*, si *và lontano*.—

Pray do not forget to answer on all points touching the opera, as, for instance; that in my previous letter about a translator. I am to make a contract. The deuce! Again I cannot write all I want to write! Raaf has just been to see me. He sends you his regards, as also the whole of the Canabich and Wendling households, and Ramm, too.

¹A singer in the service of the Archbishop of Salzburg.

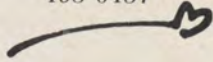


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And now farewell. I kiss your hand a thousand times. The post is just going. Adieu. I embrace my sister, I am for ever, Your most obedient son, Wolf. Am. Mozart.

My sister must not be idle, but practise well, for her playing is already a pleasure.

My *logis* is at Mr. Fiat's in the Burggasse, but there is no need to put the address as I and my dwelling-place are known at the post.

Adieu.

Eck and his son and Beecké send their compliments.

*Leopold Mozart to his Son
30th November, 1780.*

You say that I must not write you any sad news. I have written you none except to say that your sister was ill and that I had to tell you. For the rest, deal frankly and as far as I am concerned you may be without anxiety for the present. But should you fall sick (which God forbid!) do not conceal it from me so that I can come at once and take care of you.

To his Father

Munich, ce 1 Decembre, 1780.

Mon très cher Père!

The rehearsal² has gone remarkably well. There were only six violins in all—but the requisite wind-instruments. No listeners were admitted except Seau's sister and young Count Sensheim. We are to have another rehearsal to-day week, when we shall have twelve violins—double the present number—for the first act, and the second act will also be rehearsed (as the first on the previous occasion). I cannot tell you how amazed and delighted everyone was. But I did not expect anything else, and I assure you I went to this rehearsal with as easy a mind as if I were going to a dinner-party. Count Sensheim said to me, "I assure you that though I expected much of you I really did not expect

²Of *Idomeneo*.

this!" The Canabich household and all who frequent it are truly friendly to me. On reaching home with Canabich after the rehearsal (for we still had much to talk over with the Count) I was met at the door by Madame Canabich who embraced me, delighted that the rehearsal had gone so well. And then Ramm and Lang came in beside themselves with joy! The good lady—a true friend of mine—had spent the time alone at home with her invalid daughter Rose, absorbed in a thousand anxieties on my behalf. Ramm said to me—if you knew him you would call him a true German, his face so plainly expresses what he thinks—he said, "I must confess that I have never yet heard music which made so much impression on me, and I assure you I thought fifty times of your father and of his delight when he hears this opera."

But enough of this. My cold became somewhat worse at the rehearsal. When fame and honour are at stake one grows heated, however cold-blooded one may be at first. I have used all your prescriptions, but it is a slow business and very inconvenient to me at the moment, for writing prolongs the catarrh and yet I must write. I have begun to-day to take fig-juice and a little oil of almonds and notice some alleviation already. I have kept within doors again, another two days.

Yesterday forenoon Mr. Raff called on me again to hear the aria in the second act. The man is as much enamoured of his aria as a young ardent lover of his fair one, for he sings it at night before falling asleep and on waking in the morning! As I heard first from a reliable source and now from his own lips, he said to Herr von Vierreck, the principal equerry, and to Herr von Castel, "Hitherto I have always had to adjust my parts, both in recitatives and arias, but now everything remains as it was written—there is not a note which does not suit me," etc. *En fin!* he is happy as a king. It is true he wanted to alter the new aria a little with me. He also

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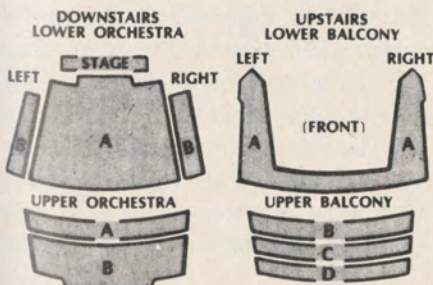
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objects to the era and then—if we could have here a peaceful quiet aria—even if it were only a part—so much the better.

In the *Achile in Sciro* there is such an air—

*Or che mio figlio Sei
o fido il destin nemico
sento degl'anni miei
il Peso à lagierir.*³

In the meantime I suppose Herr Sieger has been to see you and given you a letter of mine? Please send the *sordini* [mutes] soon for the horns and trumpets.

Many thanks to my sister for the list of comedies she sent me—and the comedy. *Rache für Rache* [Revenge for Revenge] is a strange thing. It has been given here often with great success—once quite recently, but I did not see it. My most humble regards to Fräulein Therese von Barisani.⁴ If I had a brother I would beg of him to kiss her hand with the deepest respect—but since I have a sister I can do much better, for I beg her to embrace her most warmly in my name!

Pray convey my regards to Fräulein Babette von Mölk, and as she knows my many activities she will forgive me, I am sure, for not having yet written to her as I promised.

My heartiest good wishes for your name-day! Well, *adieu*. I kiss your hand a thousand times, embrace my sister with all my heart, and am for ever your

most obedient son,
Wolfgang Amadé Mozart.

P.S.—Pray send me the recipe for cooking sago—for a good friend.

A thousand compliments to all—all. *Apropos*. Do write to Canabich some time. He has deserved it and it will please him uncommonly. What does it matter, after all, if he does not answer!

³Alleggerir.

⁴A Dr. Sigismund Barisani was a Viennese physician of standing, a musical amateur, and Mozart's doctor. He died in the autumn of 1787, to Mozart's grief, and perhaps, to the subsequent detriment of his health.

It is not intentional. He is the same with everyone—one only has to know him.

*Leopold Mozart to his Son
4th December, 1780.*

We are delighted to hear that the rehearsal went so well. I have no sort of doubts or anxieties about your work if only it is well produced—that is, if you have capable performers. And you have them. So I am not anxious. But your music will always lose with a mediocre orchestra, for it is composed with so much discernment for the various instruments, and not just all on one level like most Italian music.

*Leopold Mozart to his Son
11th December, 1780.*

I recommend you to think when at work not only of the musical but also of the unmusical public. You know that for ten true connoisseurs there are a hundred ignoramuses! Do not neglect the so-called popular, which tickles long ears.

*Leopold Mozart to his Son
15th December, 1780.*

I was told by Herr Fiala⁵ who came to see me and showed me a letter from Herr Becke⁶ full of praise of your music in the first act. He wrote that this music brought tears of joy and pleasure to his eyes when he heard it, that everyone asserted it was the most beautiful music they had ever heard, that it was all new and strange, etc., that you were now in course of rehearsing the second act, that he would write to me himself later and that I must forgive him for not having written as he had been rather unwell. Well, thank God, all goes right! I cannot think, knowing your work, that these are empty compliments; for I am convinced that your composition must have its effect if only it is adequately performed.

⁵One of the most celebrated oboe-players of the eighteenth century. He entered the service of the Archbishop of Salzburg.

⁶Joint music-director and Groom-of-the-Bedchamber to the Prince von Oettingen-Wallerstein. Mozart called him "The father of all pianoforte-players" (Edward Holmes).

Opera Fair

A new event designed to appeal to San Francisco Opera "fans" of all ages will take place from noon to 6 p.m. on Sunday, October 9, not only in, but all over the War Memorial Opera House. It's designated as the first annual San Francisco Opera Fair and is meant as an opportunity to allow patrons to mingle informally with both stars and opera staff members and to raise money for the San Francisco Opera in the process.

The Fair is open to the public with a low admission charge of \$3.50 per person and only \$1.50 for children under twelve and for senior citizens. These tickets may be purchased at the Opera Box Office beginning September 10 and may also be ordered by mail. Admissions will be sold at the door on October 9. Everyone purchasing an admission ticket will automatically be entered into a drawing for various valuable door prizes.

Free musical entertainment will be provided throughout the Opera House. Food at low prices will be sold at various locations including quiche-and-salad in the basement, Swedish, French, Oriental and Middle Eastern plates in the Dress Circle, and an Opera Family Bake Stall offering home-made items by artists, chorus, orchestra, stagehands, staff members, etc. The Balcony Circle will be run as a special "children's floor" with clowns, jugglers, an organ grinder and monkey, and a frisbee contest.

Various craft booths are to be featured, with ceramics, knitwear, needlepoint, jewelry, woodwork, batik, etc. Memorabilia including rare old opera photographs, posters and programs will be for sale, along with various current boutique items such as canvas Opera Guild tote bags, tee-shirts, opera buttons, post-cards, autographed silk scarves and much more.



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To his Father

Munich, ce 19 Decembre, 1780.

Mon très cher Père!

I have safely received the last aria for Raaff (who sends his regards to you), the two trumpet mutes, your letter of the 15th, and the pair of under-hose. The last rehearsal went as well as the first. The orchestra and audience discovered to their delight that the second act has actually succeeded in being more expressive and original even than the first. Next Saturday both acts are to be rehearsed again. But the rehearsal is to be held in a big room at Court, a thing long needed, for there is not nearly room enough at Count Seau's. The Elector is to listen (incognito) in a neighbouring room. "We must rehearse, then, for our very lives!" said Canabich to me— though he was drenched with sweat at our last rehearsal. *Apropos*, speaking of sweating, it is my opinion that both means must have worked together in that same comedy—did my sister deliver the compliment?—

Herr Esser also heard my rehearsal—he was to have dined with Canabich on Sunday, but took occasion to go to Augsburg—and off he went! *Bon voyage!*—He came to take leave of me so they tell me, but I was not at home; I was calling on the Countess Baumgarten!

Herr Director Canabich, whose name-day it is to-day and who was with me this moment, sends you his very kindest regards, scolded me for not finishing my letter and left at once so that I might do so.

As to Madame Duschek—it is frankly impossible at the moment—but it will be a pleasure when the opera is finished. Meantime pray send her my compliments. As to the debt, we shall settle that at once when she comes back to Salzburg. I should be pleased indeed if I could have a few *cavallirs* like old Czernin—that would be a little help yearly—but not less than 100 florins a year. I should not mind what sort of music it was then.

You are now, I hope, and thank God for it, quite well again? Indeed, if one has oneself rubbed by such an one as Therese Barisani, it cannot well be otherwise! You will see by my letter that I am well—and happy! One *is* glad to be rid at last of so great and laborious a piece of work, glad too, of the honour and glory it brings. And I am almost rid of it, for only three arias, the last chorus of Act III. and the overture are still wanting, and then—*adieu partie!* As to those arias for Heckmann which have no words as yet, there are two only which you do not know. The rest of mine comprise one from *Ascanio in Alba*,⁷ or rather two—that for Mme. Duschek, which you can send me without the words as I have them here and can write them in myself. There is also one by Anfossi and one by Salieri with oboe solo—both Madame Haydn's—I forgot to copy the words before as I did not think I should have to leave so hastily—I do not know them by heart.

Apropos—to come to the most important point of all—for I must hurry. I hope to receive the first act at least, with the whole of the translation, by the next diligence. The scene between father and son in Act I. and the first scene in Act II. between Idomeneo and Arbace are both too long. They would certainly prove tedious, particularly as both act badly in the first scene and one of them in the second, while the whole contents of both amount to no more than a narrative of what the audience has already witnessed with its own eyes. These scenes were printed as they stand. But I wish Herr Abbate would show me how they may be shortened—as drastically as possible, too—for otherwise I must do it myself; they cannot remain as they are—when set to music I mean, of course.

I have just received your letter which, my sister having begun it, is of course

⁷Mozart's *Ascanio in Alba*. Dramatic Serenata, Milan, 1771.

without a date! A thousand compliments to my little Therese. I can well believe that Katie would like to come to Munich—if she is allowed to take my place at table here (apart from the journey)—*eh bien*, I shall be able to manage! She can share a room with my sister. *Apropos*. Pray let me know at least a week in advance when you are to arrive, so that I can have my stove moved into the other [room]. *Adieu*. [What] beautiful handwriting! [I kiss your hand] a thousand times, [embrace] my sister heartily, and am ever your

Most obedient son,
Wolf. Amdé. Mzt.

Mes compliments à tous nos amis et amies. A longer and better letter next time!

Leopold Mozart to his Son
25th December, 1780.

But you should do your best to keep the whole orchestra in good humour; flatter them and cultivate all-round attachment to yourself by judicious praise! For I know your style of composition—it requires unusually close application from the players of every type of instrument, and to keep the whole orchestra at such a level of industry and alertness for three hours at a stretch is no laughing matter. Everyone, even the worst of viola players, may be deeply stirred by personal praise and becomes by so much the more zealous and attentive, while a little courtesy of that kind costs you no more than a word or two. However—you know all this yourself, and I merely mention it because rehearsals afford few opportunities of the kind and so one is likely to forget it till the opera is staged, when one first really notices any want of cordiality and zeal in the members of the orchestra. □

These letters are printed through the courtesy of Dover Publications, Inc., of New York, from the book of Mozart letters selected and edited by Hans Mersmann and translated from the German by M. M. Bozman.

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Soprano Licia Albanese made her debut with the San Francisco Opera in 1941 as Cio Cio San in Puccini's *Madama Butterfly*. Her career with the Company spanned seventeen seasons and included twenty-two roles in twenty-one operas (at different times she sang Zerlina and Donna Anna in *Don Giovanni*) in numerous performances in Los Angeles, Portland, Seattle, San Jose, Pasadena and Sacramento as well as San Francisco. She often performed under the baton of the San Francisco Opera's founder and first

general director Gaetano Merola, with whom she is shown in the photograph above after a Standard Hour broadcast. This season the San Francisco Opera is mounting a special retrospective exhibit devoted to the Albanese career here, in the Opera Museum on the south foyer on the box level of the Opera House. The exhibit is to contain rare photographs from the Company archives, memorabilia and actual costumes graciously loaned for this purpose by Mme. Albanese. The exhibit is inaugurated on Monday, September

26, with a reception honoring Mme. Albanese, and will then be open until the end of the current season. Tickets for the reception, which is a benefit for the Merola Fund and the Friends of the War Memorial are available at \$10 through the Merola Fund, War Memorial Opera House, San Francisco, CA 94102.

At present Mme. Albanese lives in New York and remains extremely active. She gives master classes throughout the United States and Italy, serves as a judge in national and international voice competitions, and is Chairman of the Board of the non-profit Puccini Foundation. Her most recent appearance in San Francisco was in concert opposite tenor Luciano Pavarotti under the baton of San Francisco Opera general director Kurt Herbert Adler in Golden Gate Park in September of 1973. In February of 1975 when she sang in New York's Town Hall, New York Times critic John Rockwell said that "Miss Albanese's soprano is something of a miracle—amazing."

The San Francisco Opera Magazine for this year's *Turandot* production will contain an in-depth interview of Mme. Albanese.

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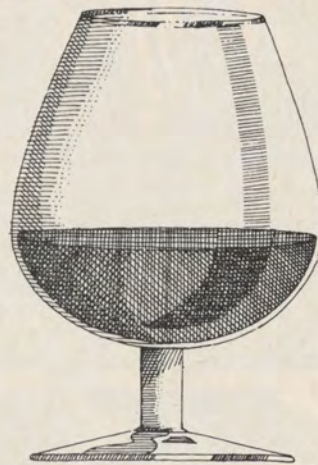
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photo by Carolyn Mason Jones.



Licia Albanese, who will attend a reception in her honor at the War Memorial Opera House on September 26, was most recently heard in a San Francisco opposite Luciano Pavarotti in a Golden Gate Park concert conducted by Kurt Herbert Adler in 1973.



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In Rehearsal
continued from p. 9



Christiane Eda-Pierre, who sings Illia, during a rehearsal break.

photo by Robert Messick.

continued on p. 84

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	Monday	Tuesday
September		
		Adriana Lecouvreur 8 pm B
		Idomeneo 8 pm A,C
		Katya Kabanova 8 pm A,B
October		Das Rheingold 8 pm A,C
	San Francisco Opera FAIR Sunday, October 9, 1977 Noon to 6 pm War Memorial Opera House	Faust 8 pm A,B
		Aida 8 pm A,B
		Ariadne auf Naxos 8 pm A,C
		Turandot 8 pm A,B
		I Puritani 8 pm A,C
November	San Francisco Opera Guild FOL de ROL Monday, November 14, 1977 8:30 pm Civic Auditorium	Un Ballo in Maschera 7:30 pm D,F
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Opera Calendar

Wednesday

Thursday

Friday

Saturday

Sunday

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

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In Rehearsal
continued from p. 80



Tenor Eric Tappy and mezzo-soprano Maria Ewing as Idomeneo and Idamante.

photo by Robert Messick.

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The Covers

Audiences will undoubtedly have noticed that the covers of the 1977 San Francisco Opera Magazine are strikingly different from any in the past. Each program features the reproduction of a creation by a California artist, which conveys the mood and spirit of a particular opera. The inspiration for this idea, which coincidentally celebrates the ties that have existed between art and music over the centuries, came from the tremendous response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of An-

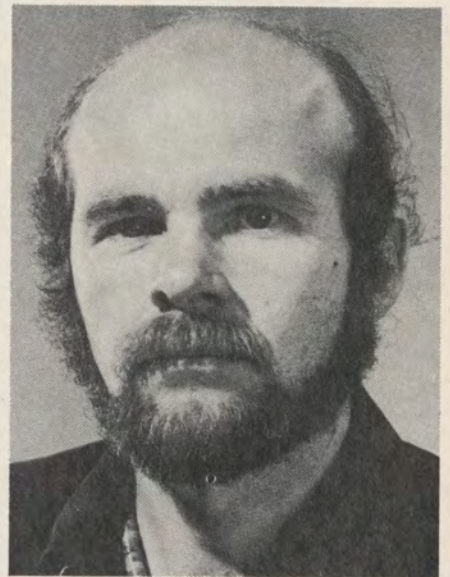
drew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

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, 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.



Adriana Lecouvreur:
Bruce Conner (1933-), *Triptych*
(1964)

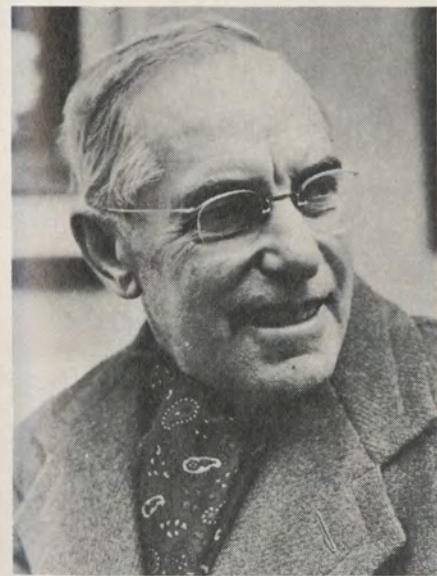
Born in Macpherson, Kansas, Bruce Conner now lives in San Francisco and was an important member of the 'beat generation' during the late '50's. He has been exhibiting for over 20 years and his works may be found in museums and galleries throughout the United States and in Europe. After a period of activity in film-making, he is now working primarily in drawing and photograms.



Idomeneo:
Eugene Sturman (1945-), *Xanthos*
(1974)

Eugene Sturman, who was born in New York, currently resides in Venice, California and teaches at UCLA. He has recently had several exhibits featuring his copper wall reliefs, which retain the two-dimensionality of a painting. They are achieved by controlled oxidation of copper in an "accentuated aging" process which takes six months. These sculptures reflect his concern with the fusion of qualities found in ancient metals and the contemporary aesthetic of the "process school" of artists at work in the United States today.

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



Katya Kabanova:
Matthew Barnes (1880-1951), *Dusk*
Fantasy (1929)

Scottish-born Matthew Barnes was a self-taught artist who painted his eerily expressionistic evening scenes directly on canvas with no preliminary sketches. He came to San Francisco a few weeks after the 1906 earthquake and remained a North Beach fixture until his death. Admirer William Saroyan said of his work, "He paints the face of infinity itself."



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