

Kát'a Kabanová (Katya Kabanova)

1977

Saturday, September 17, 1977 8:00 PM
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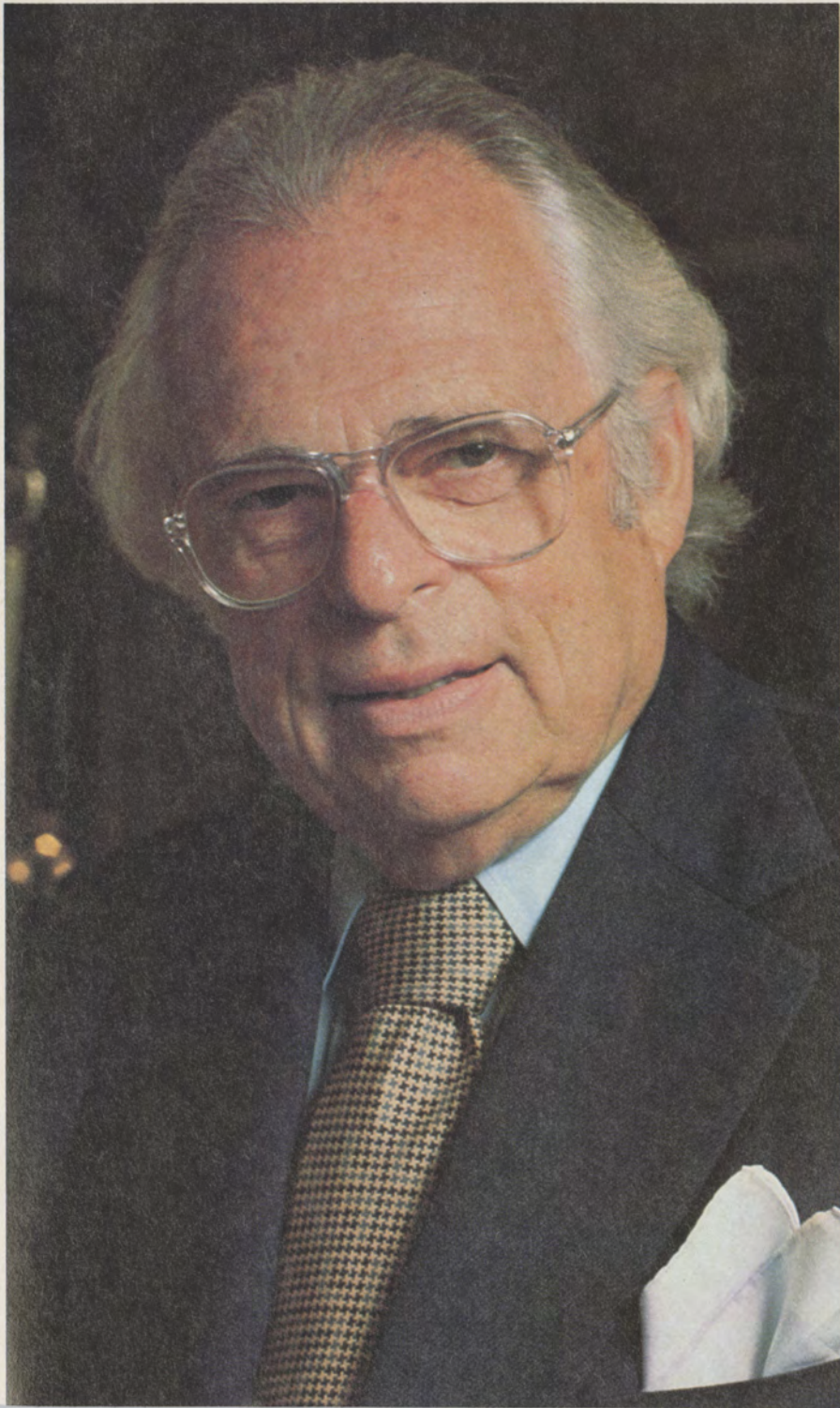
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In Rehearsal

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Maestro Rafael Kubelik ponders the score of *Katya Kabanova* during musical rehearsals for the San Francisco Opera's new production.



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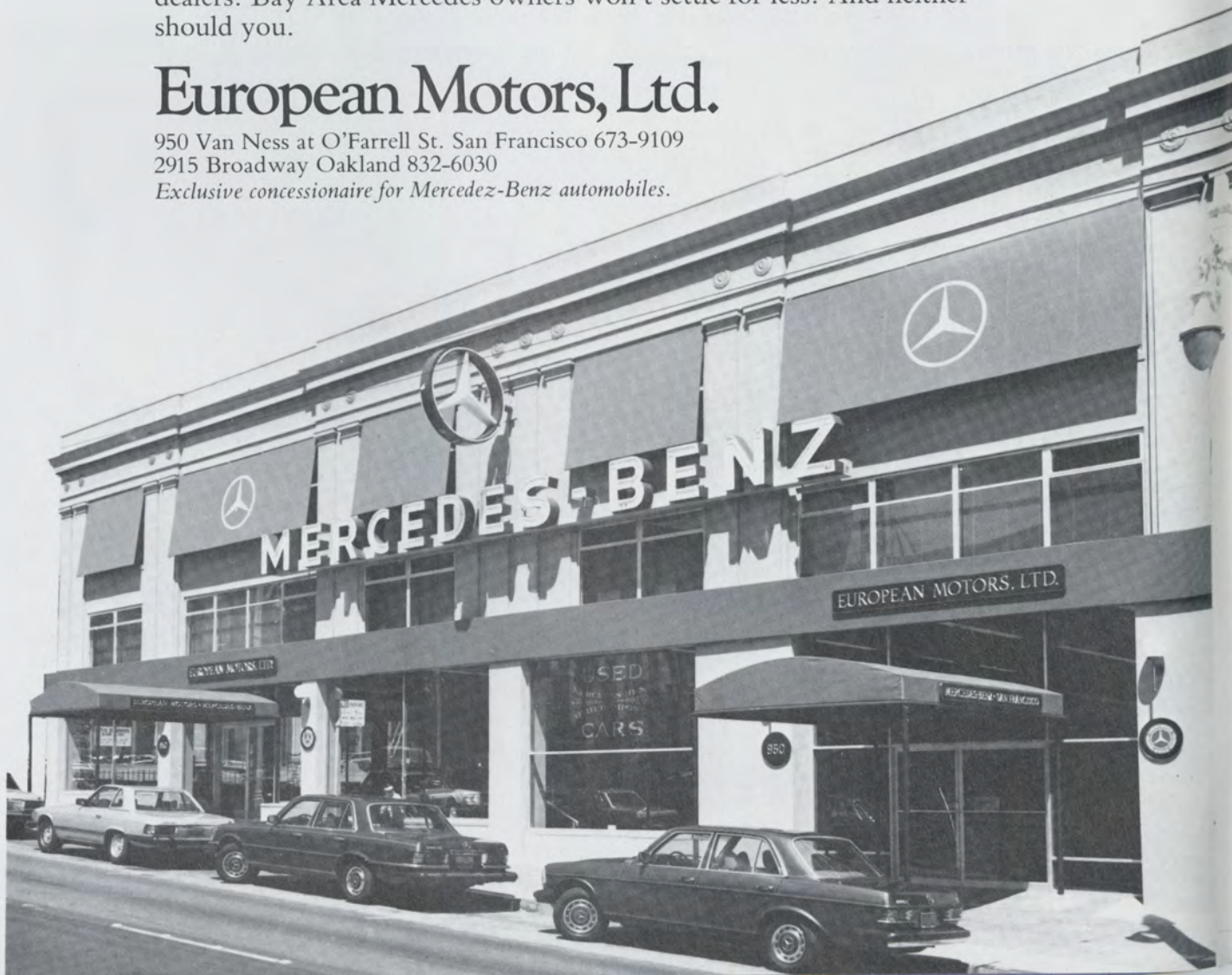
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The Two Günthers: Realism in *Katya*

"We played it through—there is a word for it in German, *durchspielen*—reading the play again and again and again," explained stage director Günther Rennert in describing how he and scenic designer Günther Schneider-Siemssen arrived at their approach to the San Francisco Opera premiere production of Leos Janáček's *Katya Kabanova*. "At first we thought we would have to build five totally realistic sets since Ostrovsky's play *The Storm*, on which the opera is based, is a completely realistic drama. On second thought, that idea seemed boring. We decided instead to offer a visual solution which would give the same realistic impression, but through an artistic key. That key is the projections."

For each scene, the few essential three-dimensional sets and props necessary to the action of the story are set against a huge photograph of an outdoor scene, which is projected on a screen in a clearly visible wooden frame. These photomontage projections, devised by Schneider-Siemssen, are colored in the faded sepia tones of

old 19th century daguerrotypes. Using pictures of the Volga region taken from Russian books, he combined elements from several photographs and painted in additional details to give an overall impression of the physical world in which the opera is set. "The melancholy of the Russian landscape closes in on the minds of the characters in *Katya*," states Schneider-Siemssen, underlining the importance of the projections.

"It is very important for all designers to have a good library," he continues. "In order to create the feeling of a specific place, it's not a matter of copying directly from books, but of absorbing enough detail and conveying that in your design. When Khrushchev saw the Salzburg production of *Boris Godunov*, he asked how long I'd been in the Soviet Union to capture the atmosphere so well. He wouldn't believe that I'd never been there before."

The projections and the framing device purposefully create a distance between the audience and the drama. As Rennert says, "It is not our task to

translate this basically realistic story in purely realistic visual terms. We wanted to transform the whole thing from an ordinary type of realism to a more stylized realism. One must never forget—and it can't be repeated often enough—that opera, by the very fact of the sung word, is inherently stylized. Because of the music, it already attains a level which transcends the natural order of things. The feelings expressed in the music are heightened emotions, which can only be conveyed by singing. If they can be spoken, you're on the wrong path. It's quite a different universe from any straight theater."

Even though the sets are not entirely realistic (there are just a hint of doors, walls, ceilings, etc.), the action of *Katya* should be a "kind of superrealism," according to Rennert. "We must concentrate on the *psychological* realism, which is placed against this background of stylized old photos. The action must be absolutely believable and convincing. The story is very true. These are universal human conditions. *Katya* is an example of a human be-

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ing who refuses to live with compromise. We can still play her story today precisely because she is exemplary. One can imagine that Katya's tragedy could happen today, although it would probably no longer result in total destruction as it did 100 years ago. Although the rules of society have changed since Katya's day, the number of people in society like Katya has not changed. There are very few individuals like her, and have been throughout history."

Rennert feels that the condensation of Ostrovsky's play into the libretto is very well done and accurately preserves the "psychological field of tension" of the original. "The kind of matriarchal tyranny prevalent in mid-19th century Russia adversely affected the entire family, but most particularly the children. In Katya there is a sharp generation conflict with the younger generation enslaved and repressed. They are forced to obey their elders and, consequently, forced to lie. Everyone lives a life of lies. Everyone except Katya, that is. She is the only person in her milieu who is strong enough to be true to herself. She cannot live with dishonesty and will not follow orders which go contrary to her true feelings."

"Katya is the ideal of a human soul," declares Rennert. "She confronts the sort of problems which can occur to anyone, but she handles them with the greatest frankness imaginable. She is certainly not the first woman who, having married a man she does not love to satisfy her family, embarks on an adulterous relationship with another man. But, because of her moral rectitude, she is consumed with guilt, and because of her honesty, she is incapable of hiding these guilt feelings. Furthermore, she cannot run away with her lover, as Barbara does, because it would mean acting against her own moral principles and living a lie."

"The storm in Ostrovsky's title," continues Rennert, "is a metaphor for the storm within Katya's soul, which finally erupts in her confession to her hus-

band and mother-in-law. This occurs as they take refuge from the storm in a ruined church under a painting which symbolically depicts the descent of souls into hell. This confession leads to the final, inevitable tragedy. Katya is an extraordinary person. Therefore, it is only natural that she should meet with an extraordinary end. Her suicide is one of strength, not of weakness, and is the only possible solution for her."

The psychological drama of Katya's torment is played out against the social background of Ostrovsky's world. "Just as Gogol attacked the corruption of the civil servants," explains Rennert, "Ostrovsky sought to attack the plodding petit bourgeois mentality of the newly emergent merchant class that had developed out of the wealthy peasantry." Dikoy and Kabanicha represent the rich older generation who tyrannize their children and force them into conformity. Rennert sees Kabanicha as a woman of about 50, "not too old—if she were 70 and senile, the conflict would not have the same force. A rich widow who was left a considerable inheritance by her husband, she is now absolutely alone. She has no real friends at all. No one loves her. She is totally frustrated. The more she feels her isolation, the more she tries to dominate the others. She sets about ruling everything—her estate, her household and her family—in total tyranny."

"Tichon and Boris represent two different types of men: the former is the dull son of rich people who shows no tenderness towards his wife and is under the thumb of his mother; the latter is just the contrary—a real, honest lover . . . a nice, handsome playboy, if you want. But he too is under the influence of his uncle Dikoy, who controls his inheritance. Both are too weak for Katya. If Tichon were somebody, he would take his wife to Moscow, despite his mother's objections. If Boris were somebody, he would offer to run away with her. In fact, Boris' character is not entirely

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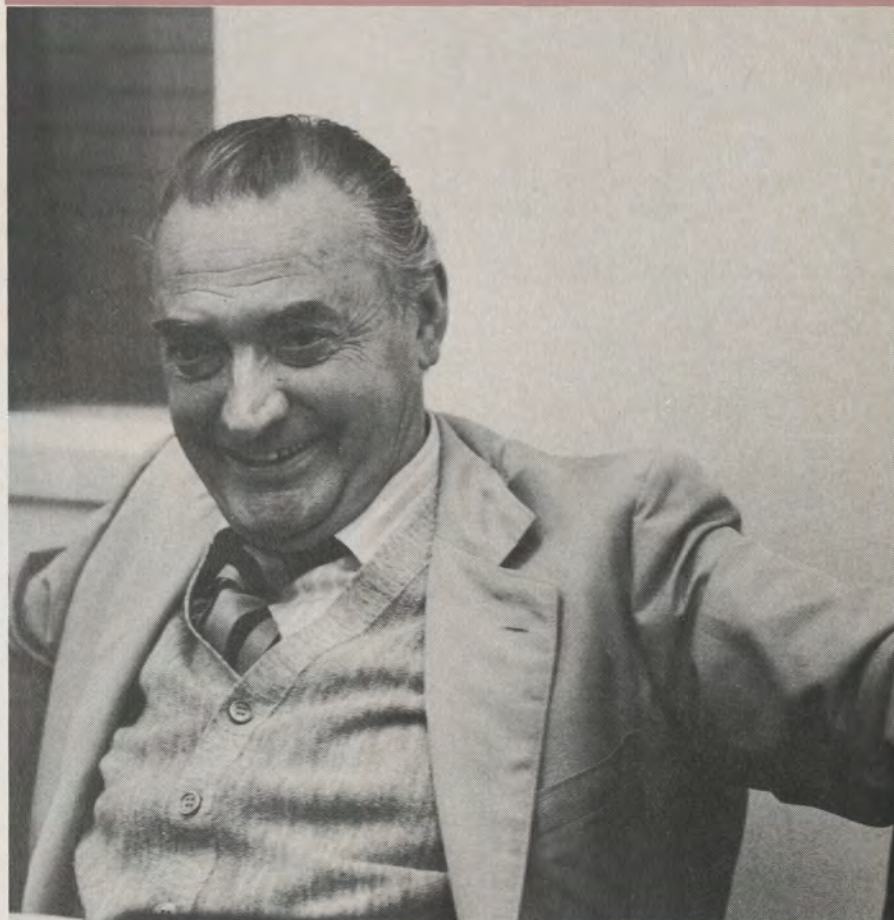
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Günther Rennert

clear since we don't see him in a critical situation. He is a nothing, but it's fine that he's a nothing. Boris is enough for Katya. Where love falls has nothing to do with quality," says Rennert, who is a keen observer and analyst of human behavior. "If Boris were someone, the story would taken on extra romantic dimensions, which would be wrong."

None of the other characters understands Katya. Barbara thinks she is foolish, Kabanicha thinks she is impudent, and neither Boris nor Tichon comprehend the depths of her character. "She has an enormous spectrum of feelings," says Rennert. "Katya is not all somber. Her dreams are very light and euphoric as if she were under the influence of hallucinatory drugs. She is a visionary whose fantasy world is her true inner life, since the

oppressive real world is unbearable." Both Rennert and Schneider-Siemssen are very taken with the music of Katya. For the stage director, Janáček, by concentrating on the contours of speech and reflecting these in the melodic curves of the music, succeeds in capturing the conflicts in Katya's soul—from the dreamy reminiscences of her childhood to the anguished guilt of her confession of adultery. The scenic designer views Janáček's music as unique and very expressive, "expressionistic not naturalistic," although he admits that it would be easier to explain why he designs the world of Wagner's *Ring des Nibelungen* a certain way than to explain the influence of Janáček's highly individual style on his design concepts. Schneider-Siemssen comes to opera from a background in music. "At age

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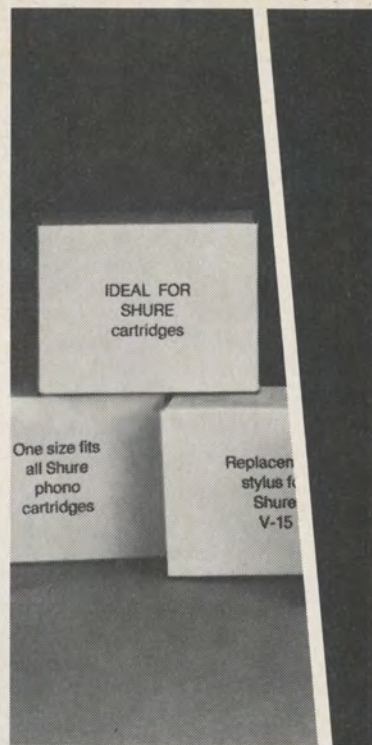


Günther Schneider-Siemssen

14, my talent was 50-50 for music and painting. When I was at the crossroads of my career, trying to decide whether I should become a conductor or a stage designer, a great conductor, Clemens Krauss, who had a good nose for such things, advised me to become a designer. What he felt was needed in opera was not another conductor, but more scenic artists who could interpret music through their designs." Discussing his collaborations with Rennert [they worked together on Strauss' *Die Frau ohne Schatten* for Salzburg, Janáček's *Jenufa* for the Metropolitan Opera, Berg's *Lulu* for the Royal Stockholm Opera, and will join forces again for the world premiere of Penderecki's *Paradise Lost* for the Chicago Lyric Opera in 1978], Schneider-Siemssen chuckles heartily, "It's like a ping-pong game. I serve a ball, then he serves a

ball. I don't know exactly where the ideas originate. I enjoy working with Dr. Rennert very much. I like *schwierigen Menschen* (difficult men) who fight to get exactly what they want, rather than those who agree and give in easily. Then it often doesn't come out well. The important thing is the end result—the finished product."

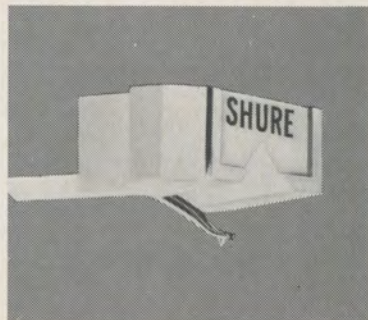
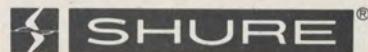
Both world-famous artists have done extensive work in the straight theater in addition to opera, but exclusively in the German-speaking countries. Schneider-Siemssen mused, "What is interesting to me is that my internationally known work comes from music. It is, after all, an international language understood by all." San Francisco audiences can be thankful that music has brought these two distinguished *schwierigen Menschen* to our shores. □



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Katya Kabanova: Janáček's "Russian" Opera

by Harlow L. Robinson

Costume designs by Maria-Luise Walek for the San Francisco Opera's new production of Janáček's *Katya Kabanova*.



Russia was a frequent source of inspiration for Leoš Janáček (1845-1928). As Soviet musicologists never tire of pointing out, he is the most enthusiastically pro-Russian of all Czech composers, and wrote two full-length operas—*Katya Kabanova* and *The House of the Dead*—and several instrumental works on Russian themes. This fascination with Russia dates at least from Janáček's first visit there in 1896, when he eagerly absorbed the folk music and mentality of the Russian people in travels through Novgorod, Petersburg and Moscow. "I am so glad that I stayed here longer," he wrote home from Moscow. "Otherwise I would have missed the best part of my travels. How it grieves me that I must take leave of beloved Russia. It is so pleasant here!" Just how thoroughly Janáček understood what he saw and heard in Russia



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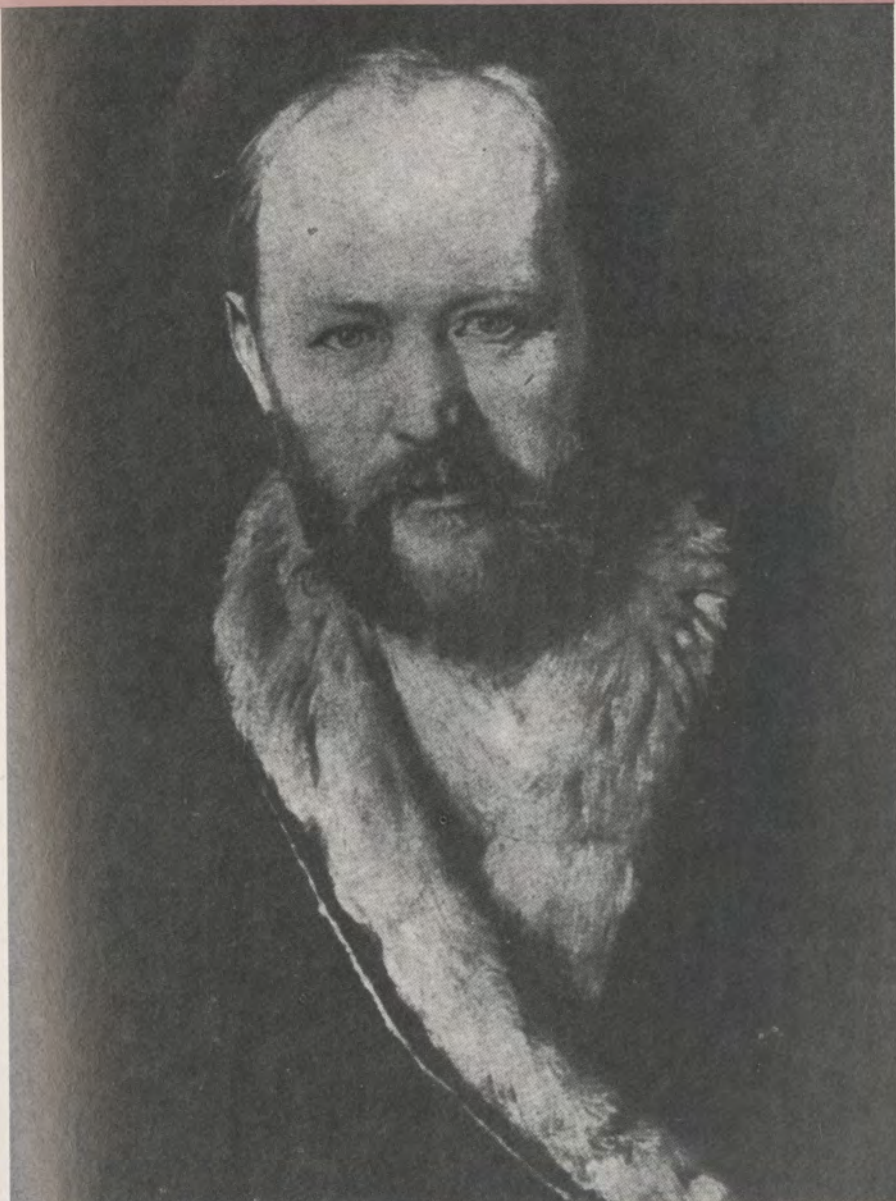
became obvious in his later works, especially in *Katya Kabanova* (finished in 1921), where Russian motifs find highly original expression.

In 1918, when Janáček was searching for a Slavic subject for his next opera, a Brno theater director gave him three suggestions. One of these was *The Thunderstorm*, a play by Aleksandr Ostrovsky, regarded as the greatest representative of Russian realistic drama. After seeing Ostrovsky's play in a performance arranged for his benefit a year later, Janáček at once began to work on making an opera of it. Janáček decided, however, to change the title of the opera from *The Thunderstorm* (the Russian title is *Groza*) to the name of its heroine, *Katya Kabanova*, since he didn't want the work confused with the numerous operatic "Thunderstorms" and "Tempests" already in existence.

Between the late 1840's and his death in 1886, Aleksandr Ostrovsky wrote about fifty plays, both comedies and tragedies, and was largely responsible for establishing a modern native theatrical tradition in Russia. Ostrovsky is, in fact, the only important 19th century Russian author who wrote exclusively for the stage. The great names of 19th century Russian literature before Chekhov—Turgenev, Dostoyevsky, Tolstoy—are famous for novels, not plays.

Ostrovsky has never been widely read outside Russia. The subject of his plays—dealing largely with the Russian merchant class—are for the most part too "Russian" both in *milieu* and language to survive translation into other languages and cultures. Ostrovsky wrote four kinds of plays: "dark kingdom" plays, like *The Thunderstorm*, exposing the ignorance and oppression of Russian provincial life; plays about the gentry going broke; plays about backstage life, and historical costume melodramas. Ostrovsky is a master at conveying the precise mundane details of everyday Russian middle class life—the untranslatable Russian word for it is "byt." His plays are still popular on the Russian stage to the present day.

The Thunderstorm, given its premiere in Moscow in 1859, is perhaps the most universal of all of Ostrovsky's plays, and certainly his most popular work abroad. It firmly established his growing reputation in Russia. Ostrovsky calls the play neither a comedy or tragedy, but a "drama" in 5 acts. Most of his previous plays had been domestic comedies, but with *The Thunder-*



Alexander Ostrovsky, 1823-1886

storm he comes close to real tragedy, bringing his characters out of the private sphere of their homes into the public sphere of a town on the Volga. He succeeds at conveying the atmosphere of backwater pre-revolutionary Russia through strong characterization, colorful local language, and nature symbolism. While not a sophisticated image, the thunderstorm of the title represents the personal and social catastrophe threatening strong characters like Katerina (Katya) in stifling small-town environments. Ostrovsky's plots grow out of his characters, and not vice versa, a fact Janáček obviously understood when he later set the play to music.

The Thunderstorm is constructed around the conflict of the younger and older generations. Dikoy, the tyrannical merchant; Kabanicha, the widow of a merchant we can imagine to have been cut of the same cloth; and Feklusha, an itinerant holy woman, are the representatives of the "dark kingdom" of unlimited small-town authority and unprincipled, self-serving greed. There is a special Russian word for such people — *samodur* — which might be translated literally as "self-fool," meaning petty tyrant. Since the premiere of *The Thunderstorm*, this term has become associated with Dikoy and Kabanicha.

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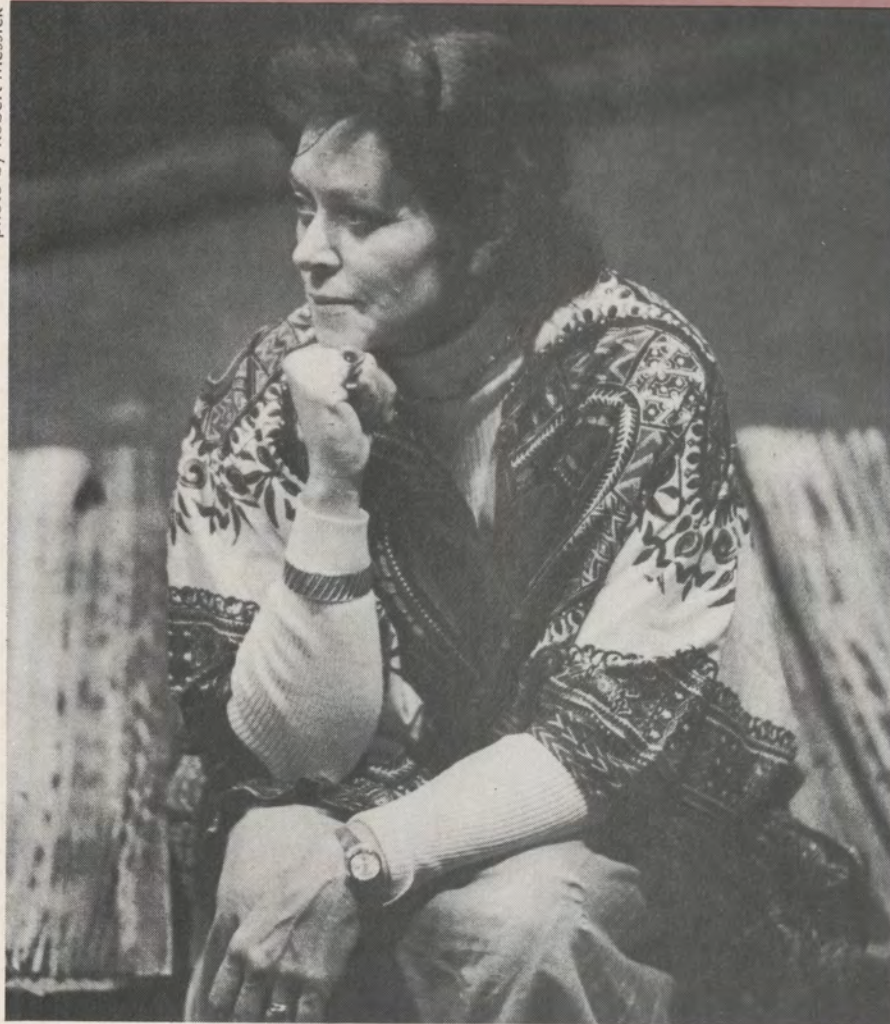
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Soprano Elisabeth Söderström pauses for a moment's reflection between *Katya Kabanova* rehearsal sessions.

Struggling under the yoke of this small-town despotism are Katerina, the heroine; her spineless husband Tichon, abused by his mother Kabanicha; Boris, Dikoy's nephew and the new man in town; and Barbara, Tichon's sister and Katerina's confidante. Somewhat apart from this split between generations are Kudryas, Dikoy's clerk and Barbara's clandestine lover; and Kuligin (virtually eliminated by Janáček), the one truly intelligent character in the play. Kuligin, a watchmaker, is a spokesman for progress, enlightenment and science against the overwhelming forces of obscurantism and reaction that finally destroy Katerina.

In the best dramatic tradition, Ostrovsky does not take a clear stand in the generational conflict, and it is difficult to tell where his sentiments lie, though he surely condemns the unlimited tyranny of Dikoy and Kabanicha. At the

same time, the contrast of the couples of Barbara and Kudryas and Katerina and Boris, both flaunting the rules of their society in extramarital affairs, shows us that Katerina's refusal to compromise is the cause of her downfall. Unlike Barbara, who casually associates with Kudryas without guilt, Katerina cannot live with deception. Her overwhelming sense of guilt finally leads her to an unnecessary public confession. Katerina is too pure, too sensitive, to survive in an environment requiring complete capitulation or calculated dishonesty.

The symbolism of the thunderstorm, occurring in the play first in Act I, then again in Act IV (in the opera only in Act II) when Katerina makes her public confession, has been explained in many ways. Social-minded critics, never lacking in Russia, like to see the

continued on p. 28

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International Opera Directors



Last autumn the International Association of Opera Directors met in San Francisco during the season for a series of meetings and to attend performances including the world premiere of *Angle of Repose*. This year the group assembled in London, hosted by the Royal Opera, Covent Garden, to discuss various matters including opera on television, the commissioning of operas for small halls, the sharing of scenic productions, and to create a

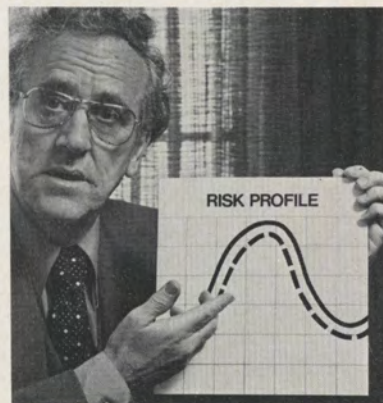
new international medal to be given to an artist for "devotion to opera." The latter was bestowed on soprano Elisabeth Söderström, who makes her San Francisco Opera debut this season in the title role of *Katya Kabanova*.

In attendance at the Covent Garden meeting (above, left to right) were IAOD founder and president Maurice Huisman, Brussels' Theatre de la Monnaie; Anthony Bliss, New York's Metropolitan Opera; August Everding and

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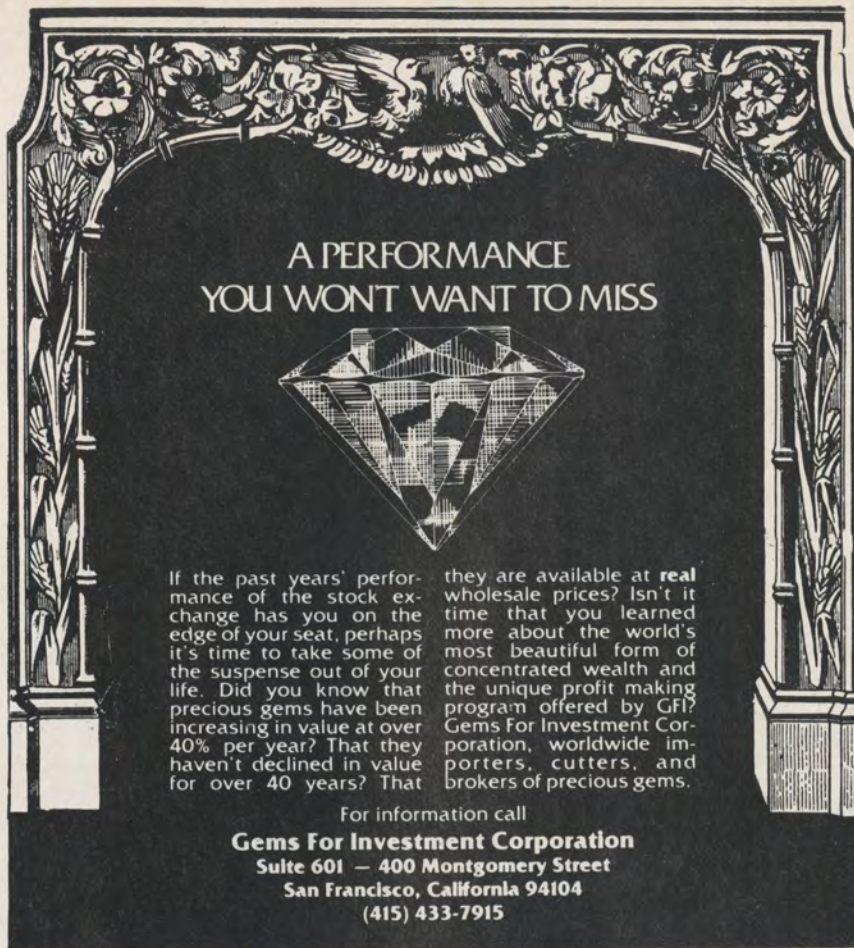
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Wearing street clothes, Susanne Marsee (left), Beverly Wolff and Elisabeth Söderström rehearse on the set of *Katya Kabanova*.

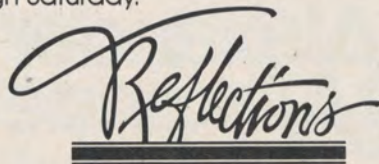


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storm as a metaphor for the breakdown of the serf-owning system, abolished in 1861, just two years after the premiere of the play. Others see it as a symbol of Katerina's pure, natural, uncontrollable passion as against the artificial constraints of society that surround her. The thunderstorm is ultimately a poetic, generalized symbol more evocative of a general atmosphere than of a particular meaning.

The attractive character of Katerina, a gentle soul crushed by the crudeness of her provincial milieu, inspired a famous long essay by Russian utilitarian critic Nikolai Dobroliubov in 1860, "A Ray of Light in the Kingdom of Darkness." Dobroliubov saw Katerina's suicide as a positive and affirmative action, a refusal to compromise with decaying Russian provincial society. Anyone familiar with the play has to wonder why a strong, appealing character like Katerina would fall in love with such a weakling as Boris, but



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Dobroliubov explains, "What draws her to him is her need for love, a need that found no response in her husband, her outraged feelings as a wife and woman, the deathly grief over her monotonous life, and her desire for freedom, for space, for intoxicating, unfettered freedom."

Janáček used the Czech translation of *The Thunderstorm* by Vincenc Cervinka. Janáček had worked with existing plays for several of his preceding operas, most notably *Sarka* (1887, from a play by Julius Zeyer), and *Jenufa* (1903, from a play by Gabriela Preissová). The composer himself pared down Červinka's translation. More important, he eliminated some characters altogether — the bourgeois Shapkin, and the old noblewoman who foretells Katerina's death — and changed the functions of others. In *Ostrovsky*, Barbara is Kabanicha's daughter, while in the opera she is her ward; in *Ostrovsky*, Feklusha is a pilgrim with some

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Costume design for Dikoy.

important lines, while in the opera she becomes an insignificant maid in the *Kabanicha* household; and Janáček combines the characters of Kuligin and Kudryas into Kudryas, who becomes a teacher and not a clerk. In general, these cuts and modifications streamline the action and focus the attention on the major characters, especially on Katya, Boris, Tichon, Kabanicha, and Dikoy.

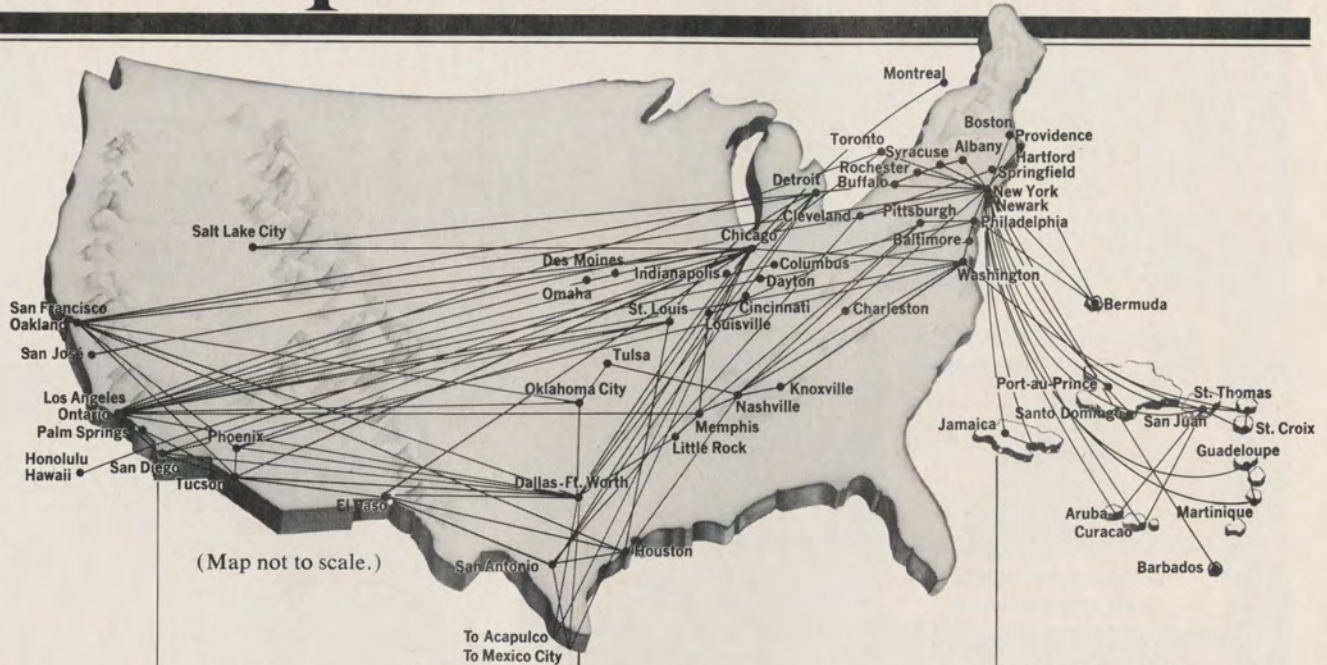
The reduction in Kuligin's role does throw the opera somewhat off center, making it even more gloomy than the play. Kuligin is intended as an enlightened, positive alternative to such characters as Dikoy (which in Russia connotes "savage," or "ignorant"). The conversation between Kudryas and Dikoy about lightning rods—the symbol of progress and scientific explana-

tion of natural phenomena — makes little sense without the foregoing speeches that Janáček leaves out. The action develops very rapidly in the opera, leading quickly to the meeting of Katya and Boris. For example, Janáček follows Katya's conversation with Barbara in Act I scene 2 immediately with Boris' departure, while Ostrovsky waits until Act II. The dramatic impetus of the opera is thereby accelerated.

It is the character of Katya which most stimulated Janáček to write an opera of *The Thunderstorm*. Although he was 65 years old when he began writing *Katya Kabanova*, Janáček worked almost uninterruptedly until he completed it in February, 1921. The inspiration for this feverish activity—Janáček in fact wrote his greatest works

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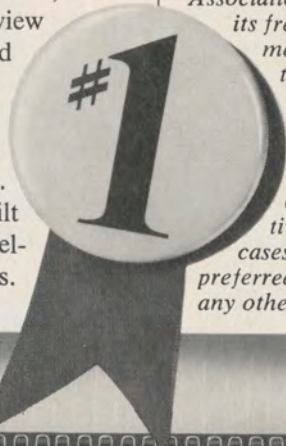
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in the last ten years before his death in 1928—was, not surprisingly, a woman. Kamila Stoesslova, the prototype for Janáček's Katya, was a married woman 40 years the composer's junior, and though their strong spiritual attraction seems never to have been consummated, Janáček wrote not only *Katya Kabanova*, but also the song cycle "The Diary of One Who Vanished" and both his string quartets with Kamila in mind. Kamila seems to have represented to Janáček the right of a woman to love whom she wishes—to

choose her happiness, like Katya, according to her heart and not according to small-town morality.

Janáček once wrote to Kamila in an uncharacteristically rapturous letter, "It was in the sunshine of summer. The sun-warmed slope of the hill where the flowers wilted. That was when the first thoughts about poor 'Katya Kabanova' and her great love came to my mind. She calls to the flowers, she calls to the birds—flowers to bow down to her, birds to sing for her the last song of love. My Katya grows in you, in Ka-



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Costume design for Kabanicha.

mila! This will be the most gentle and tender of my works." He formally dedicated the opera to Kamila in 1928, the year of his death.

Obviously, then, it was in a particularly lyrical mood that Janáček set to work on *Katya Kabanova*. It is indeed the most lyrical, the most melodically rich, the purest and most youthful of all his operas. For Janáček, who did not always have the best luck with his librettos (one remembers the problems with *The Excursions of Mr. Brouček* and *Destiny*), Červinka's translation provided an effective ready-made dramatic structure that allowed the composer to concentrate on the music.

By the time he started *Katya Kabanova*, Janáček had written five operas: *Sarka* (1887), *The Beginning of a Romance* (1894), *Jenufa* (1903), *Destiny* (1904), and *The Excursions of Mr. Brouček* (1917). Only with the triumph of *Jenufa* in Prague in 1916, however, had Janáček achieved fame as an operatic composer, after many years of neglect by the musical establishment. This delayed recognition was largely due to Janáček's iconoclastic and revolutionary ideas about opera, which eschewed the pretty, singable melodies of his countrymen Smetana and Dvořák for a crude, ragged imitation of spoken

continued on p. 70



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

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

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

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

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

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

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

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

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

Enjoy our season!

A handwritten signature in dark ink that reads "Walter M. Baird". The signature is written in a cursive, flowing style.

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

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

The Knabe is the official piano of San Francisco Opera

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

SAN FRANCISCO OPERA 1977

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

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

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

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

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

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

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

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

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\$1,000 to \$4,999
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\$5,000 and over
- Business Patron:
\$2,500 and over

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Phone _____

Send to:

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

Artists

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

Tatiana Troyanos
Mildred Tyree*
Carol Vaness**†
Ruth Welting*
Beverly Wolff

Wolf Appel
Giacomo Aragall
Aldo Bramante**
José Carreras
Allen Cathcart*
Gianfranco Cecchele*
William Cochran
Lawrence Cooper
Rémy Corazza**
James Courtney
John Davies
Jozsef Dene**
Dale Duesing
Joseph Frank
Bonaldo Giaiotti
David Cale Johnson**
Robert Johnson*
William Lewis
Frank Little*

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

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

Chorus

Janice Aaland
Arlene Adams
Deborah Alexander
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Norma Bruzzone
Louise Corsale
Beverly 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. Cherveney
Robert Clyde
Angelo Colbasso
James Davis
Robert Delany
Bernard Du Monthier

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

Extra Chorus

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

Penelope Rains
Nancy Wait

Gennadi Badasov
Michael Bloch
Riccardo Cascio
Joseph Ciampi
Angelo Colbasso
Kenneth Hybloom

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

Orchestra

1ST VIOLIN

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

2ND VIOLIN

Felix Khuner *Principal*
Herbert Holtman
Virginia Roden
Barbara Riccardi
Robert Galbraith
Gail 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 Breedon

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
Jeffry Judson

Gary Palmer
Glenn Palmer
Gerard Puciato
James Voisine

Rael Lamb, *Ballet Master*

Supernumeraries

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

Ellen Sanchez
Elizabeth Schultz

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

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

Steven J. Polen
Noble Edward
Reynolds, Jr.
Paul Ricks
Ray Salazar
Robert Schmidt
Michael Scofield
Thomas John Simrock
Kent Speirs
Jon Spieler
David E. Williams
Joseph A. Williams III

1977 Season Repertoire



SPRING OPERA THEATER

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San Francisco Opera

Kurt Herbert Adler,
General Director

APRIL 1978

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

Watch for Season
Announcement!

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

San Francisco Opera Premiere

ADRIANA LECOUVREUR

Cilea

IN ITALIAN

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

Conductor: Gavazzeni*

Stage Director: Vallone**

Set Designer: Cristini/Paravicini

Choreographer: Rose*

Chorus Director: Bradshaw**

Scenic production owned by the
Metropolitan Opera Association

Friday, Sept 9 8PM

Gala Opening Night

Tuesday, Sept 13, 8PM

Friday, Sept 16 8PM

Saturday, Sept 24, 8PM

Wednesday, Sept 28, 7:30PM

Sunday, Oct 2, 2PM

San Francisco Opera Premiere

IDOMENEO

Mozart

IN ITALIAN

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

Conductor: Pritchard

Production: Ponnelle

Designer: Ponnelle

Chorus Director: Bradshaw

Production owned by the

Cologne Opera

Saturday, Sept 10, 8PM

Wednesday, Sept 14, 7:30PM

Sunday, Sept 18, 2PM

Tuesday, Sept 20, 8PM

Friday, Sept 23, 8PM

San Francisco Opera Premiere

New Production

KATYA KABANOVA

Janáček

IN ENGLISH

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

Conductor: Kubelik*

Production: Rennert

Set Designer: Schneider-Siemssen*

Costume Designer: Walek**

Chorus Director: Bradshaw

Saturday, September 17, 8PM

Wednesday, September 21, 7:30PM

Sunday, September 25, 2PM

Tuesday, September 27, 8PM

Friday, September 30, 8PM

DAS RHEINGOLD

Wagner

IN GERMAN

Schwarz**, Todd, Payne** (Oct 1, 4, 7)
Taillon (Oct 12, 16, 22), Bergquist*,
Tyree, Jones/Nentwig**, Ulfung,
Dene**, Appel, Malta, Bramante,
McCauley, Cooper

Conductor: Hollreiser*

Stage Director: Hager

Designer: Skalicki

Saturday, Oct 1, 8PM

Tuesday, Oct 4, 8PM

Friday, Oct 7, 8PM

Wednesday, Oct 12, 7:30PM

Sunday, Oct 16, 2PM

Saturday, Oct 22, 1:30PM

FAUST

Gounod

IN FRENCH

Shade, Marsee, Taillon*/Aragall,
Zancanaro*, Tozzi, Davies

Conductor: Périson

Stage Director: Karpo*

Designer: Skalicki

Chorus Director: Bradshaw

Wednesday, Oct 5, 7:30PM

Saturday, Oct 8, 8PM

Tuesday, Oct 11, 8PM

Friday, Oct 14, 8PM

Sunday, Oct 23, 2PM

Special Family-Priced Matinee

Todd, Jones, Cole/McCauley,
Cooper, Courtney, Davies

Conductor: Bradshaw

Stage Director: Karpo

Rehearsed by: Farruggio

Designer: Skalicki

Chorus Director: Bradshaw

Saturday, Nov 26, 1:30PM

AIDA

Verdi

IN ITALIAN

Parazzini**, Cossotto*, Vaness*/
McCracken, Mittelmann, Vinco*,
Bramante, Talley*

Conductor: Gavazzeni

Stage Director: Frisell

Set Designer: Reppa*

Costume Designer: Hall*

Choreographer: Lamb*

Chorus Director: Bradshaw

Production owned by the
Metropolitan Opera Association

Saturday, Oct 15, 8PM

Tuesday, Oct 18, 8PM

Friday, Oct 21, 8PM

Monday, Oct 24, 7:30PM

Sunday, Oct 30, 2PM

Saturday, Nov 5, 1:30PM

AIDA

Verdi
IN ITALIAN

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

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

ARIADNE AUF NAXOS

Strauss
IN GERMAN

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

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

TURANDOT

Puccini
IN ITALIAN

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

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

I PURITANI

Bellini
IN ITALIAN

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

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

New Production

UN BALLO IN MASCHERA

Verdi
IN ITALIAN

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

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

†Special Thanksgiving Night
non-subscription performance,
Friday evening prices

*San Francisco Opera debut
**American opera debut

REPERTOIRE, CASTS AND DATES
SUBJECT TO CHANGE



1977-1978 Season

December 1, 1977
May 28, 1978

**La Boheme (new produc-
tion) (Puccini)**

**Don Pasquale
(Donizetti)**

**Susannah
(Floyd)**

**The Portuguese Inn
(Cherubini)**

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the fifth year?

For information
about schedules
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extension 39

OPERA ACTION PREVIEWS

MARIN

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

September 8
ADRIANA LECOUVREUR
Gordon Engler

September 15
KATYA KABANOVA
Dr. Dale Harris

September 29
FAUST
Dr. Jan Popper

October 6
ARIADNE AUF NAXOS
Michael Barclay

October 27
TURANDOT
Dr. Dale Harris

SOUTH PENINSULA

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

September 11
IDOMENEO
James H. Schwabacher, Jr.

September 18
KATYA KABANOVA
Dr. Dale Harris

October 9
ARIADNE AUF NAXOS
Dr. Jan Popper

October 16
TURANDOT
Dr. Jan Popper

October 30
I PURITANI
Dr. Dale Harris

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

JUNIOR LEAGUE OPERA PREVIEWS

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

September 7
ADRIANA LECOUVREUR
Michael Barclay

September 14
IDOMENEO
James H. Schwabacher, Jr.

September 20
KATYA KABANOVA
Dr. Jan Popper

October 18
ARIADNE AUF NAXOS
Stephanie von Buchau

October 27
TURANDOT
Dr. Dale Harris

SAN JOSE OPERA GUILD PREVIEWS

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

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

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

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

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

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

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

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

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

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

UC-BERKELEY EXTENSION LECTURE SERIES

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

September 6 (Tues.)
ADRIANA LECOUVREUR

September 12
IDOMENEO

September 19
KATYA KABANOVA

September 26
DAS RHEINGOLD

October 3
FAUST

October 10
AIDA

October 17
ARIADNE AUF NAXOS

October 24
TURANDOT

October 31
I PURITANI

November 7
UN BALLO IN MASCHERA

NAPA COMMUNITY COLLEGE LECTURE SERIES

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

September 7
ADRIANA LECOUVREUR

September 14
IDOMENEO

September 21
KATYA KABANOVA

September 28
DAS RHEINGOLD

October 5
FAUST

October 12
AIDA

October 19
ARIADNE AUF NAXOS

October 26
TURANDOT

November 2
I PURITANI

November 9
UN BALLO IN MASCHERA

OPERA EDUCATION WEST

EAST BAY FRIENDS OF THE OPERA

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

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

September 5
ADRIANA LECOUVREUR

September 8
IDOMENEO

September 12
KATYA KABANOVA

September 19
DAS RHEINGOLD

September 26
ARIADNE AUF NAXOS

October 3
TURANDOT

October 31
I PURITANI

FRIENDS OF THE KENSINGTON LIBRARY

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

COGSWELL COLLEGE LECTURE SERIES

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

September 6
ADRIANA LECOUVREUR & IDOMENEO
(double lecture)

September 13
KATYA KABANOVA

September 27
DAS RHEINGOLD

October 4
FAUST

October 11
AIDA

October 18
ARIADNE AUF NAXOS

October 25
TURANDOT

November 1
I PURITANI

November 8
UN BALLO IN MASCHERA

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Invitation to the *San Francisco Opera Auditions Regional Finals*.

Invitation to meet *Merola Opera Program* Participants.

Invitation to a "Day at Merola."

Calendar of *Merola Opera Program* events.

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

Schedule of *Brown Bag Opera* performances.

Notification of *Opera Action* previews.

Advance announcements of *San Francisco Opera* events.

merola opera program

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San Francisco, Calif. 94102
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SAN FRANCISCO OPERA

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The
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THE 1977

FOL DE ROL



"A Masked Ball"

Monday
November 14, 1977

Doors Open — 7:30 p.m.
Show — 8:30 p.m.
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Opera Museum

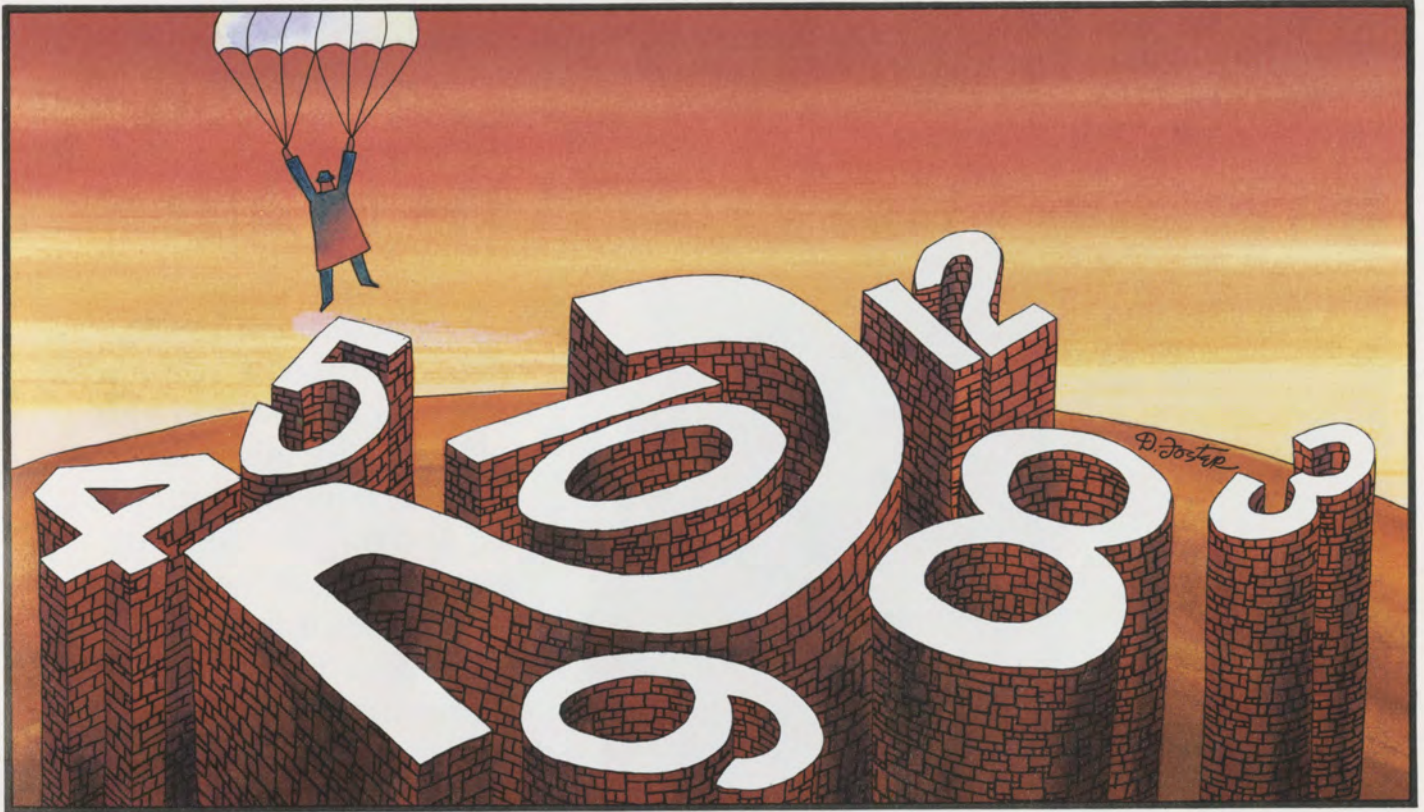
The 1977 exhibit in the opera museum, prepared by the Archives for the Performing Arts, represents a survey of the 1977 San Francisco Opera repertoire and a special retrospective devoted to the career of Licia Albanese with the San Francisco Opera.

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

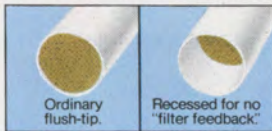
The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

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Katya Kabanova

(IN ENGLISH)

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Set Design and Projections
Günther Schneider-Siemssen*

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Maria-Luise Walek**

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Thomas Munn

Musical Preparation
Philip Eisenberg
Warren Jones

First performance: Brno, October 23, 1921

SATURDAY, SEPTEMBER 17 AT 8:00

WEDNESDAY, SEPTEMBER 21 AT 7:30

SUNDAY, SEPTEMBER 25 AT 2:00

TUESDAY, SEPTEMBER 27 AT 8:00

FRIDAY, SEPTEMBER 30 AT 8:00 (Live broadcast)

CAST

Vanya Kudryas, a teacher

Glasha, a maid-servant

Dikoy, a merchant

Boris Grigorievitch, his nephew

Feklusha, a maid-servant

Marfa Kabanova (Kabanicha)

Tichon Kabanov, her son

Katya Kabanova, his wife

Barbara, Kabanova's ward

Kuligin, Kudryas' friend

A woman in the crowd

A bystander

**American debut

*San Francisco Opera debut

Barry McCauley*

Gwendolyn Jones

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PLACE AND TIME: The small town of Kalinov on the banks
of the Volga, about 1860

ACT I, Scene 1

In front of the Kabanov house

Scene 2

A room in the Kabanov house

Scene 3

Another room in the Kabanov house

Scene 4

Garden behind the Kabanov house

INTERMISSION

ACT II, Scene 1

Deserted ruins of a church near the banks of the Volga

Scene 2

The banks of the Volga

Please do not interrupt the music with
applause

Latecomers will not be seated during the
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in order not to disturb patrons who have
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The performance will last approximately
two hours and twenty minutes

SYNOPSIS/KATYA KABANOVA

ACT ONE—Outside the Kabanov house on the banks of the Volga in the small Russian town of Kalinov during the 1860s. The household is ruled by Marfa Kabanova, the widow of a rich merchant, and includes her son Tichon, his wife Katya and a young foster daughter Barbara. As the curtain rises, Vanya Kudryas, a young teacher, extols the beauties of the countryside and the river to Glasha, the housemaid to Kabanova. They are interrupted by the arrival of the merchant Dikoy, who is quarreling with his nephew Boris. Dikoy leaves in an angry rage and Boris explains to Kudryas that he tolerates his uncle's abuse in order to receive an inheritance left by his grandmother. The terms of the will made Dikoy his guardian until he comes of age. He also confesses that he is in love with a married woman, Katya Kabanova. Katya herself comes back from church with her husband and mother-in-law. Kabanova, or Kabanicha as she is called, orders her son to go to the annual fair at Kazan. Though he agrees to obey her in this, Kabanicha accuses him of neglecting her in favor of his wife. Tichon protests, and Katya professes her love for Kabanicha as well. The mother-in-law turns on Katya and insults her. Katya leaves and Kabanicha continues berating her son—he is too easy on Katya; he wouldn't even protest if she took a lover. Kabanicha exits, and Barbara turns on Tichon for not standing up to his mother and defending Katya. The scene shifts to a room in the Kabanov house. Katya recalls for Barbara her life as a girl and her dreams of love. This leads to her confession that she has fallen in love with another man. Barbara, unhampered by the feelings of convention which bind Katya, airily suggests that Katya rendezvous with her lover. This Katya rejects. Tichon enters to bid his wife farewell before setting out for Kazan. She begs him not to go or to take her along. He refuses. She then begs him to make her swear that she will not look at another man while he is gone. Tichon again refuses, but Katya nevertheless swears. Kabanicha enters and demands that Tichon instruct Katya on how to behave while he is away. He obeys, humiliating Katya, and departs.

Another room in the Kabanov house. Kabanicha scolds Katya for not taking her husband's departure more seriously. Other women would sob and cry, Kabanicha tells her daughter-in-law. Then, left alone with Katya, Barbara tells her that she has stolen the key to the gate at the far end of the garden. She gives it to Katya so that she can meet Boris in secret. Katya vows at first to throw the key away, but then decides that fate has decreed her liaison with Boris whatever the consequences. As she leaves, Dikoy arrives to see Kabanicha. He

has come to the widow to seek help in his personal problems.

The scene changes to the garden behind the house. It is a hot summer night, and Kudryas is singing a peasant song while awaiting a tryst with Barbara. To his surprise, Boris arrives saying that he had received a message to be in the Kabanov garden that evening. Barbara comes and whispers to Boris to wait; he will not be disappointed. Boris can hardly believe his good luck when Katya arrives. He proclaims his love, which she rejects at first. Finally, however, she admits that she loves him. Barbara returns and urges the lovers to go off to a secluded spot, telling them that she and Kudryas will keep watch for them. Kudryas berates Barbara for arranging this affair, but she tells him that she has taken care that Kabanicha will not find out. Soon, Katya and Boris return and bid each other farewell for the night.

ACT TWO—A fortnight later, in an old ruined church near the Volga. Kudryas and his friend Kuligin have taken refuge from a threatening storm. During their conversation, Dikoy arrives also seeking shelter. The rain soon stops and Barbara comes searching for Boris. She tells him that Tichon has returned and that Katya is so distraught over her betrayal of Tichon that she might confess all to him. Katya, driven by her guilty conscience, rushes in, followed by Tichon and his mother. Boris hides. The storm begins again. At its height, and despite the efforts of Barbara, Katya confesses to Kabanicha and Tichon not only her adultery, but the name of her lover as well. Tichon attempts to comfort Katya while his mother gloats in triumph. Katya, her own soul in torment, rushes into the storm.

The scene shifts to the banks of the Volga. Tichon and Glasha have been searching for Katya. Tichon is torn between his willingness to forgive his wife and his mother's demand that she be punished. After a short scene between Barbara and Kudryas, in which the girl resolves to run away from Kabanicha's tyranny, Katya enters, hoping to see Boris once again. As if in answer to a prayer, Boris suddenly appears. He tells Katya that he is being sent away in disgrace by his uncle. Both sense that this is their last meeting. Boris leaves, and Katya now realizes there is no longer a place for her in the world she knows. She throws herself into the river. Voices are heard from people who have seen Katya jump, and soon Tichon and his mother arrive. Kuligin brings in Katya's lifeless body. The last words of the opera are Kabanicha's. Seeing the rigid order of her matriarchal world restored, she righteously says to all, "Thank you friends and neighbors for your kindness."

Janáček and his *Katya*

by JOHN ARDOIN

Leoš Janáček (1854-1928) is one of three contemporary masters to whom widespread popularity came late, and whose appeal and fame has peaked only in recent decades. Like the American Charles Ives and the Dane Carl Nielsen, virtually every scrap of music left by Janáček has been dusted off, performed and recorded, and none too quickly to judge by the response of the opera, concert and record-buying public.

Unlike Ives and only partially like Nielsen, Janáček spent much of his life as a composer writing operas. Perhaps this is why the discovery of his music has been so comparatively recent. Mounting an opera at any time is costly, and it is doubly so when a composer is unknown to the general public.

The fact that Janáček's operas were written in Czech could only have added to the problem. It is not an easy language to master, and, I am told, a difficult one to translate, although it was a brilliant translation of Janáček's first success, *Jenufa*, into German in the 1920s which helped so dramatically to spread his name beyond the borders of his native Czechoslovakia.

Also, Janáček was a late-starter. His career as a composer and his standing as a major figure in twentieth century music must be unique because of this. He was over forty before his first significant music was written and over sixty before he found an audience in his own country.

And though we are considering Janáček as an operatic composer, as the man who fashioned such striking and original works as *Jenufa*, *Katya Kabanova*, *The Makropoulos Case* and *The Cunning Little Vixen*, he wrote in nearly every form and with a remarkable consistency of craftsmanship.

There is, for example, the disturbingly beautiful violin sonata, the "Glagolithic" Mass which is dazzling in its invention and sweep, the vigorous orchestral poem "Taras Bulba" and the militant Sinfonietta, plus string quartets, a strong piano sonata, songs and an impressive batch of choral works.

Most of these, particularly the late works, have a vibrant individuality and shine with an impulsiveness and emotionalism which give them a profile quite unlike other music in this century. They also reflect some very personal ideas about musical acoustics. Janáček wrote two theoretical works on this subject, the gist of which is that the progression from one key to another, for Janáček affirmed tonality in his writing in a highly individual sense, was governed by tempo and rhythm except in slow music where modulation, he felt, was unnecessary.

Though opposed to atonality, he felt the tonal center of a piece should be flexible, and in most cases he avoided the use of key signatures. Theory would mean little, of course, if it didn't conjoin with expression, and in the case of Janáček the

result was a special, haunting language as difficult to describe as it is to miss.

Janáček's melodies are equally personalized, compact and measured to the point of terseness. Melodic material is used in a continuous variation manner rather than playing a more orthodox developmental role. Unifying all in his operas and concert works is a use of the orchestra which is an intrinsic and inseparable part of his musical style.

In the main, Janáček employed instruments in a sparse way, though usually a large orchestral force is called for. The rule is generally one of carefully balanced instruments pitted one against the other to produce colors and combinations at once bizarre and compelling. Richard Gorer, writing of Janáček's music in Grove's Dictionary, points out that "To the eye Janáček's music is shapeless, chaotic, incoherent and repetitive. To the ear, however, it is extraordinarily effective."

He continues with an intriguing parallel between Janáček and the Russian Modeste Mussorgsky. "Although anyone who writes about Janáček is invariably forced to bring in Mussorgsky as the only comparable musical figure, the two really have little in common apart from their emotional appeal and their lack of interest in the more usual musical forms.

"Mussorgsky was able to express himself with a minimum of technical equipment, whereas Janáček needed years of study. Mussorgsky's treatment of the orchestra is uninspired; with Janáček orchestration is as much a facet of composition as it was with Berlioz. Mussorgsky and Janáček stand isolated from other composers, but they do not stand close together," except, I must add, in the influence each felt in the folk music of their respective countries, and in their ability to recreate within their music a vital folk spirit.

Janáček had married while still in his twenties and had to go to work to support his family as a teacher. This, of course, must have impeded his work as a composer. At the turn of the century, when Janáček was in his forties, his two children died within three years of each other, and his marriage began to fall apart. His career as a composer might have also dwindled into nothingness had it not been for a change in his life as dramatic as one of his operas.

Through a chain of happenstances, his third stage work *Jenufa*, which had been premiered in Brno in 1904, was accepted for performance by the Prague Opera. It was heard there in 1916 when the composer was sixty-two. Coincidentally, Janáček met and fell in love with a married woman many years his junior. Whether or not this new-found love gave an equally new impetus to his writing or whether the success of *Jenufa* at its Prague premiere and its subsequent triumphs outside of Czechoslo-

vakia provided him with a new will to work we can never know.

What we do know is that from 1917 onward, a flood of works poured from him of previously unmatched creative brilliance. *Katya Kabanova*, written between 1918 and 1921, was the logical development of *Jenufa*. The extraordinary terse atmosphere of the story, as Lord Harewood has written, "is matched by a similar quality in the music, which has an economical, compressed quality that is hardly to be found to quite the same degree in operas by other composers.

"It is from this very close juxtaposition of the broadest of lyrical themes with the most insistent of dramatic, that Janáček derives his unusual power, and the concentrated nature of both music and drama in *Katya* makes it particularly in evidence in this work."

Actually, *Katya* is Janáček's sixth opera if we count those works he had finished before starting on it: *Sarka* (1887, revised 1888 and 1918), *The Beginning of a Romance* (1891), *Jenufa* (1894-1903), *Fate* (1904) and *Mr. Brouček's Excursion to the Moon* and its sequel *Mr. Brouček's Excursion into the Fifteenth Century*, two one-act works performed as a single one (1908-1917). Then came *Katya*, which was followed by *The Cunning Little Vixen* (1921-23), *The Makropoulos Case* (1923-25) and *From the House of the Death*, completed the year of Janáček's death (1928).

Though *Katya* was sixth in output, it was the fourth to be premiered, again in Brno where all but *Mr. Brouček* of Janáček's operas were first heard. *Katya* was one of four of Janáček's nine operas for which he wrote or adapted the libretto. He based the three-act theater piece on a Czech translation by Vincenc Červinka of *The Storm*, a drama by the Russian realist Aleksander Nikolaievich Ostrovsky (1823-1886).

Katya is a tale told in contrasts. The strongest of these is conflict between old and new, or what we would call today a generation gap. In ancient Slavonic cultures, however, the gap was more a gulf. On the one hand we have the brutish matriarchal figure of Marfa Kabanova, or "Kabanicha" as she is called in the opera. She is *Katya's* mother-in-law and a figure strongly reminiscent of Kostelnicka, the mother in *Jenufa*. Kabanicha's parallel in *Katya*, for the opera's symbolic poles come in pairs, is the rich merchant Dikoy.

Their opposites are Kabanicha's foster-child, Barbara, and Dikoy's clerk Vanya Kudryas. These two represent the new, independent generation. Caught between the two extremes are *Katya* and Dikoy's nephew Boris Grigorievitch, who love each other despite *Katya's* marriage to Kabanicha's son Tichon Ivanitch. Both *Katya* and Boris lack the freedom of will and action which characterize Barbara and Vanya. *Katya* is subjected to the nagging oppression of Kabanicha, and Boris is under the tight thumb of his uncle Dikoy.

Unifying all is the quiet, dominating presence of the Volga river near which the lives of all concerned are lived and their drama acted out. In a short biography written when he was seventy, Janáček recalled that he "went on a pilgrimage to

Russia, spent the night in Hostyn bitten by insects, experienced a storm, trampled on sleepy pilgrims in the dark. But the masts on the Volga loomed high, and the waters of the Volga in the moonlight were as white as the heart and soul of *Katya*. It would be impossible now to find the first thread of these familiar works in the ball of my brain. As a matter-of-fact, each of my operas germinated in my mind a good year or two without my having stopped its development by a single note."

This thought process plus the deep impressions made on Janáček in Russia paid off handsomely when the time came to stop the development of the work in his mind and commit it to the printed page. The Volga emerges in dramatic terms not as water music in the sense of Smetana's "Moldau," for Janáček did not paint his tonal pictures so literally, but rather as a dual symbol of the life of the people on its banks and the death of one—*Katya*—within its depths.

Even more striking and personalized is the pivotal storm scene in the opera during which *Katya*, driven to desperateness by her love for Boris, confesses to Kabanicha and Tichon her adultery and the name of her lover. The catastrophe of *Katya's* anguish and the raging of nature is focused by Janáček first in the patter of rain, and it gradually increases until it reaches torrential proportions in the middle of the last act following *Katya's* confession. The climax of the storm is one of the most emotionally drenching outbursts for orchestra in all of opera. For an apt parallel one must reach back in time, as the quote from Richard Gorer implied, to Berlioz and his *Trojans*.

There is a danger with *Katya* of reducing its complex, psychological plot with its many erotic undertows to the simplistic level of a triangle. To do so would be to turn this stark theater piece into a soap opera. It is so much more. Above all it is the study of *Katya*, who marries into the Kabanov family as an inexperienced young girl and who at first accepts the fate and fact of a loveless, passive life. Her release from the reality of Kabanicha's domineering hand is her dreams.

Yet, when her dreams become a reality, and she gives herself to happiness in the form of Boris, she knows it ultimately means defeat, for their relationship can be sustained only through compromise and deceit, qualities alien to *Katya's* nature. The Russian critic Nikolai Alexandrovich Dobrolybov, in a defense of Ostrovsky's play, calls *Katya* a ray of light, a new type of woman who sets her face against malignant forces even though she has not enough strength to destroy them.

Katya does not drown herself in the Volga from conscience or from the shame of her illicit love and the betrayal of her husband. If she did, *Katya Kabanova* would have been melodrama, even given Janáček's persuasive score. What transfigures the opera and *Katya's* death is the fact that she found herself unable to live any longer, or more importantly because she refused to live longer in a world so foreign to the dictates of her heart.

John Ardoin is music editor of *The Dallas Morning News* and author of *The Callas Legacy*, just published by Charles Scribners in New York City.

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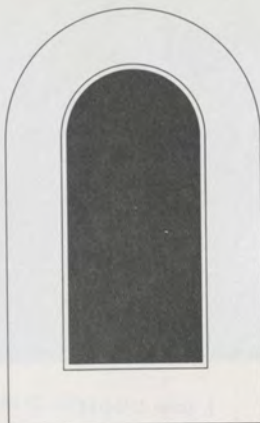
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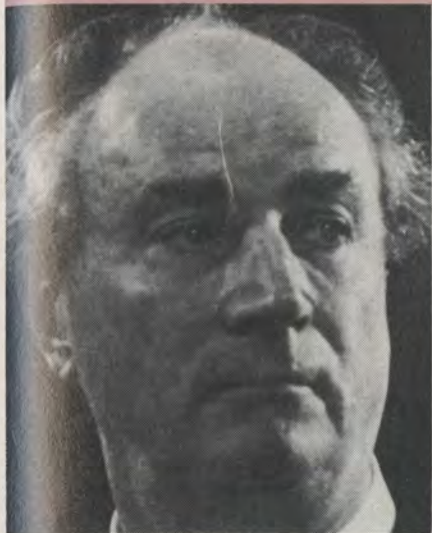
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Profiles

RAFAEL KUBELIK

GÜNTHER RENNERT

GÜNTHER SCHNEIDER-SIEMSSSEN



Eminent Czechoslovakian conductor Rafael Kubelik marks his first appearance with the San Francisco Opera leading compatriot Leos Janáček's *Katya Kabanova*. Upon graduation from the Prague Conservatory he demonstrated his multiple talents by presenting an original Fantasia for violin and orchestra, playing the solo part in a Paganini violin concerto and conducting a symphony by Dvořák. In 1936 he was appointed Music Director and conductor of the Czech Philharmonic, a position he held until 1948. From 1950 to 1953 he was Music Director of the Chicago Symphony and later Music Director of the Royal Opera House, Covent Garden from 1955 to 1958. During the 1973/1974 season he was Music Director of the Metropolitan Opera, the first to hold that newly created post. For many years Maestro Kubelik has appeared regularly, not only at the major European music festivals, but as guest conductor of the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw, the Royal Philharmonic, the London Philharmonic, l'Orchestre National de Paris, the Israel Philharmonic and other major orchestras. In the United States he has led the orchestras of Boston, Chicago, Cleveland, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh and San Francisco. Since the autumn of 1961 Maestro Kubelik has been the Music Director and conductor of the principal orchestra of Munich's Bayerische Rundfunk, with which he has made numerous recordings. As a composer he has written several operas and a variety of instrumental works. In August, 1962, he conducted the first performance of his *Requiem*.

World-famous opera director Günther Rennert, who made his San Francisco Opera debut with the highly successful production of Rossini's *Il Barbiere di Siviglia* in 1963 and staged Monteverdi's *L'Incoronazione di Poppea* in 1975, directs Janáček's *Katya Kabanova* during the current season. His career as stage director began in 1936 in Frankfurt. After holding posts in Wuppertal and Mainz, he worked in Berlin from 1942 to 1945, and from 1946 to 1956 was general director of the Hamburg State Opera. From 1959 to 1967 he was artistic director and chief of production at the Glyndebourne festival. He became general director of the Bavarian State Opera in Munich in 1966, a post he maintained for ten years. Rennert is noted for his work in theater as well as opera. He will soon stage Goethe's *Stella* in Vienna and a play in Hamburg. Recent opera assignments include Hindemith's *Cardillac* in Zurich, Mozart's *Die Entführung aus dem Serail* in Paris and Berlin, and Orff's *Antigonae* and Janáček's *From the House of the Dead* in Munich, the latter with Rafael Kubelik on the podium. With designer Günther Schneider-Siemssen he recently produced Janáček's *Jenufa* at the Metropolitan Opera and Strauss' *Die Frau ohne Schatten* at the Salzburg festival. In demand at opera houses all over the world, Rennert has staged productions at the Vienna State Opera, La Scala, Covent Garden, the Teatro San Carlo in Naples, the Teatro Colon in Buenos Aires, the Paris Opera, the Edinburgh Festival, the Netherlands Opera in Amsterdam, the Royal Opera in Stockholm and numerous other places. His busy future schedule includes a new *Rosenkavalier* for Salzburg and the Rennert/Maximowna production of *Poppea* for Paris in 1978, utilizing the San Francisco Opera sets.

German-born designer Günther Schneider-Siemssen, who debuts with the San Francisco Opera with *Katya Kabanova*, is somewhat of a renaissance man of the theater. He is known for his scenic designs for television, films and theater, as well as opera. Now living in Vienna, he is the resident designer of three theaters in the Austrian capital: the Staatoper; the Volksoper; and the Burgtheater. Schneider-Siemssen got his professional training in Munich from 1941-1944. In 1951 he made his opera debut as scenic designer with Menotti's *The Consul* in Salzburg and as costume designer with Händel's *Ariodante* in Bremen in 1956. His initial collaboration with conductor-director Herbert von Karajan on Debussy's *Pelléas et Mélisande* in Vienna in 1962 marked a turning point in his career. The two were instrumental in founding the famous Salzburg Easter festival, where they have worked together on *Boris Godunov* (1965) and a complete Ring cycle. This was the third of four complete Ring productions designed by Schneider-Siemssen. The first was in Bremen in 1956; the second at Covent Garden with Solti conducting in 1959; and the fourth was at the Metropolitan Opera. He received universal acclaim for the Met's 1971 production of *Tristan und Isolde*, staged by August Everding. During the last five years other credits include Beethoven's *Fidelio*, Janáček's *Jenufa*, Schönberg's *Moses und Aron*, Strauss' *Die Frau ohne Schatten*, Verdi's *Otello* and Weber's *Der Freischütz*. This summer he designed the world premiere of Hochhut's play *Death of a Hunter*, based on the last two hours of Ernest Hemingway's life, in Salzburg.

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MARIA-LUISE WALEK



Viennese-born costume designer Maria-Luise Walek makes her debut with the San Francisco Opera in the new production of Janáček's *Katya Kabanova*. A frequent collaborator of scenic designer Günther Schneider-Siemssen she worked with him for the first time in 1969 on Gogol's *The Inspector General* at the Theater an der Wien in Vienna, and recently for the Metropolitan Opera production of Janáček's *Jenufa* (1975), among others. Miss Walek also designed the costumes for Hindemith's *Cardillac* and Gounod's *Faust* at the Teatro Colon in Buenos Aires, Verdi's *Don Carlos* in Essen, Berg's *Lulu* in Stockholm and Franz Schmidt's *Notre-Dame* in Vienna. She studied scenic and costume design at the Academy of Arts in Vienna, where she received her diploma in costume design in 1970, and obtained additional training at Munich's Bayerische Staatsoper. Miss Walek has also worked for the Burgtheater in Vienna and from 1972 to 1975 was head of costume design for the Bregenz festival.

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*.

ELISABETH SÖDERSTRÖM



BEVERLY WOLFF



Swedish soprano Elisabeth Söderström is making her long-awaited debut with the San Francisco Opera in one of her most celebrated roles, Katya Kabanova, which she has just recorded for London Records. A favorite with British audiences since her initial Glyndebourne Festival appearance as the Composer in *Ariadne auf Naxos* in 1957, she returns there regularly to portray such roles as Tatiana in Tchaikovsky's *Eugene Onegin*, the Countess in Strauss' *Capriccio* and Christine in the British premiere of his *Intermezzo* (1974). She was first heard at Covent Garden as the Countess in Mozart's *Le Nozze di Figaro* in 1967 and has since sung Fiordiligi in *Così fan tutte* and *Mélisande* in Debussy's *Pelléas et Mélisande*, the latter under the baton of Pierre Boulez, with whom she later recorded the role. At the Edinburgh festival she has performed the title role in Janáček's *Jenufa* and Marie in Berg's *Wozzeck*. In the United States Miss Söderström debuted with the Metropolitan Opera during the 1959-60 season and has appeared there as Susanna, Pamina, Adina, Musetta, Rosalinde and the Composer. She appears frequently in concert and hosts her own programs on Swedish radio and television. Miss Söderström made her operatic debut at the Drottningholm Court Theatre as Bastienne in Mozart's early *Bastien und Bastienne*. In 1950 she became a member of the Royal Opera of Stockholm, where she was appointed Court Singer by King Gustav Adolph in 1959. In 1965 she was named to the Swedish Academy of Music. She was the first recipient of the new International Association of Opera Directors' Award granted in May, 1977.

Beverly Wolff returns to the San Francisco Opera as Kabanicha in *Katya Kabanova* following her moving portrayal of Ottavia in the Günther Rennert production of Monteverdi's *L'Incoronazione di Poppea* in 1975. An extremely versatile singer, the mezzo soprano is at home in the works of modern composers—she sang the title role in the world premiere of Douglas Moore's *Carry Nation* and played the Wife in the world premiere of Menotti's *The Most Important Man*—as well as in the standard repertoire. In addition, she is in frequent demand as a recitalist and concert singer, and gives master classes throughout the United States. Last year Miss Wolff performed the title role in Schumann's *Genoveva* with the Italian radio network, *Carmen* at the Cincinnati festival, *Rinaldo* with the Handel Society at the Kennedy Center, *Ulrica in Un Ballo in Maschera* with Chicago's Lyric Opera and *Desideria in Menotti's Saint of Bleecker Street* with the San Diego Opera. A favorite with Italian audiences, she has been acclaimed in such roles as Brangäne in *Tristan und Isolde* in Rome and Turin, Dalila in *Samson et Dalila* in Florence, Sara in *Roberto Devereux* in Venice and Bianca in *Mercadante's* seldom heard *Il Giuramento*, in which she made her Spoleto debut under the baton of Thomas Schippers. In 1975 she was featured in the Verdi *Requiem* before a crowd of over 7,000 people at the Vatican. She is scheduled to return for concert dates in Milan and Naples in 1978. During the 1960's Miss Wolff appeared with San Francisco's Spring Opera as *Giulietta in The Tales of Hoffmann* (1963), *Judith in Bartok's Bluebeard's Castle* (1963 and 1966), and *Carry Nation* (1966).



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SUSANNE MARSEE



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

GWENDOLYN JONES



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

MILDRED TYREE



WILLIAM LEWIS



American mezzo soprano Mildred Tyree, who makes her debut with the San Francisco Opera this season, is currently singing leading roles with the Luzern Stadttheater. A former student at the Cincinnati Conservatory of Music and the Academy of Vocal Arts in Philadelphia, she first appeared in opera with the Chautauqua Opera Association in 1971 and 1972. From 1971 through 1973 she was also on the roster of the Gran Teatro del Liceo in Barcelona. She sang for four seasons with Philadelphia Lyric Opera and in 1974 was heard in France with the Opéra de Lyon and over the French radio network in Paris. In 1976 she was a member of the Basel Stadttheater. Miss Tyree's repertoire includes Dorabella in Mozart's *Così fan tutte*, Adalgisa in Bellini's *Norma*, Maddalena in Verdi's *Rigoletto*, Preziosilla in his *Forza del Destino* and Emilia in *Otello*, Siebel in Gounod's *Faust* and Olga in Tchaikowsky's *Eugene Onegin*. After her engagement here as Dangeville in *Adriana Lecouvreur*, Feklusha in *Katya Kabanova* and Wellgunde in *Das Rheingold*, she returns to Luzern to perform Rosina in *Il Barbiere di Siviglia*, Prince Orlofsky in Johann Strauss' *Die Fledermaus*, Cherubino in Mozart's *Le Nozze di Figaro* and the Composer in Richard Strauss' *Ariadne auf Naxos*.

In the space of five short months during the 1976-77 season William Lewis, who performs the role of Boris in *Katya Kabanova*, participated in three important premieres in three internationally famous opera houses to qualify for the title of "The Triple Crown Tenor." After portraying Frank Sargent in the world premiere of Imbrie's *Angle of Repose* with the San Francisco Opera in November, he sang Aron in Schönberg's *Moses und Aron* at La Scala in February, and Alwa in Berg's *Lulu* at the Metropolitan Opera in March. A stalwart at the Met since his 1958 debut as Narraboth in *Salome*, the youngest tenor ever to appear in a major role with the New York company, Lewis has appeared there in over 15 roles, including such varied assignments as Aeneas in Berlioz' *Les Troyens*, Roméo in Gounod's *Roméo et Juliette*, Arrigo in Verdi's *I Vespri siciliani*, Dimitri in Mussorgsky's *Boris Godunov*, Ghermann in Tchaikowsky's *Pique Dame*, Steva in Janáček's *Jenufa* and the Drum Major in Berg's *Wozzeck*, in addition to the standard Italian repertoire. During 1976 Lewis performed under Sarah Caldwell's baton in the world premiere of *Be Glad then, America* at Penn State University as part of the bicentennial celebration, and as Dick Johnson in *La Fanciulla del West* with the Boston Opera Company. Local audiences first heard him as Erik and the Steersman in Jean Pierre Ponnelle's exciting production of Wagner's *Der Fliegende Holländer* in 1975. In 1976 he also sang Albert Gregor in *The Makropulos Case* with the San Francisco Opera as well as Alfredo in *La Traviata* and John Adams in *The Mother of Us All* with the Santa Fe Opera.



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WILLIAM COCHRAN



Dramatic tenor William Cochran returns to the San Francisco Opera as Tichon in *Katya Kabanova*. After his debut at the Metropolitan Opera in *Die Meistersinger* during the 1968-69 season—he was the first singer ever to be awarded a contract during the semi-finals of the Metropolitan Opera Auditions—he went on to win the Lauritz Melchior Heldentenor Foundation award in 1969. Since then Cochran has been performing primarily in Europe. A leading tenor with the Frankfurt Opera in roles ranging from Tamino in Mozart's *Die Zauberflöte* to the title role in Verdi's *Otello*, he has also made guest appearances with the opera houses of Hamburg, Munich and Vienna. In 1974 he sang Laca in Janáček's *Jenufa* for his Covent Garden debut. His repertoire includes such roles as Don José, Samson and Hoffmann, and the principal tenor leads in Wagner's *Rienzi*, *Der Fliegende Holländer*, *Lohengrin*, *Parsifal*, *Die Meistersinger* and *Die Walküre*. Cochran, who studied with celebrated baritone Martial Singher, has been heard as soloist in concert with such eminent conductors as Kubelik, Bernstein, Klemperer, Krips, Maazel and Sawallich. In the United States he has sung with the Chicago Symphony, the Pittsburgh Symphony, the Rochester Philharmonic, the Utah Symphony and the San Francisco Symphony. His previous appearance with the San Francisco Opera was as Froh in *Das Rheingold* in 1969 in Los Angeles.

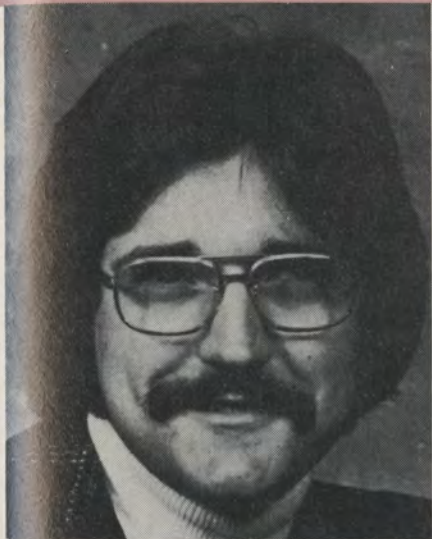
CHESTER LUDGIN



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

BARRY McCaULEY

LAWRENCE COOPER



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

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

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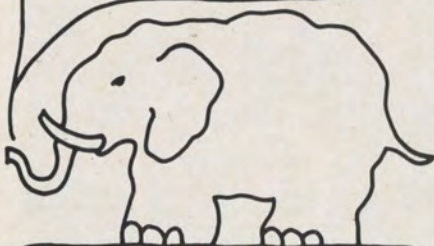
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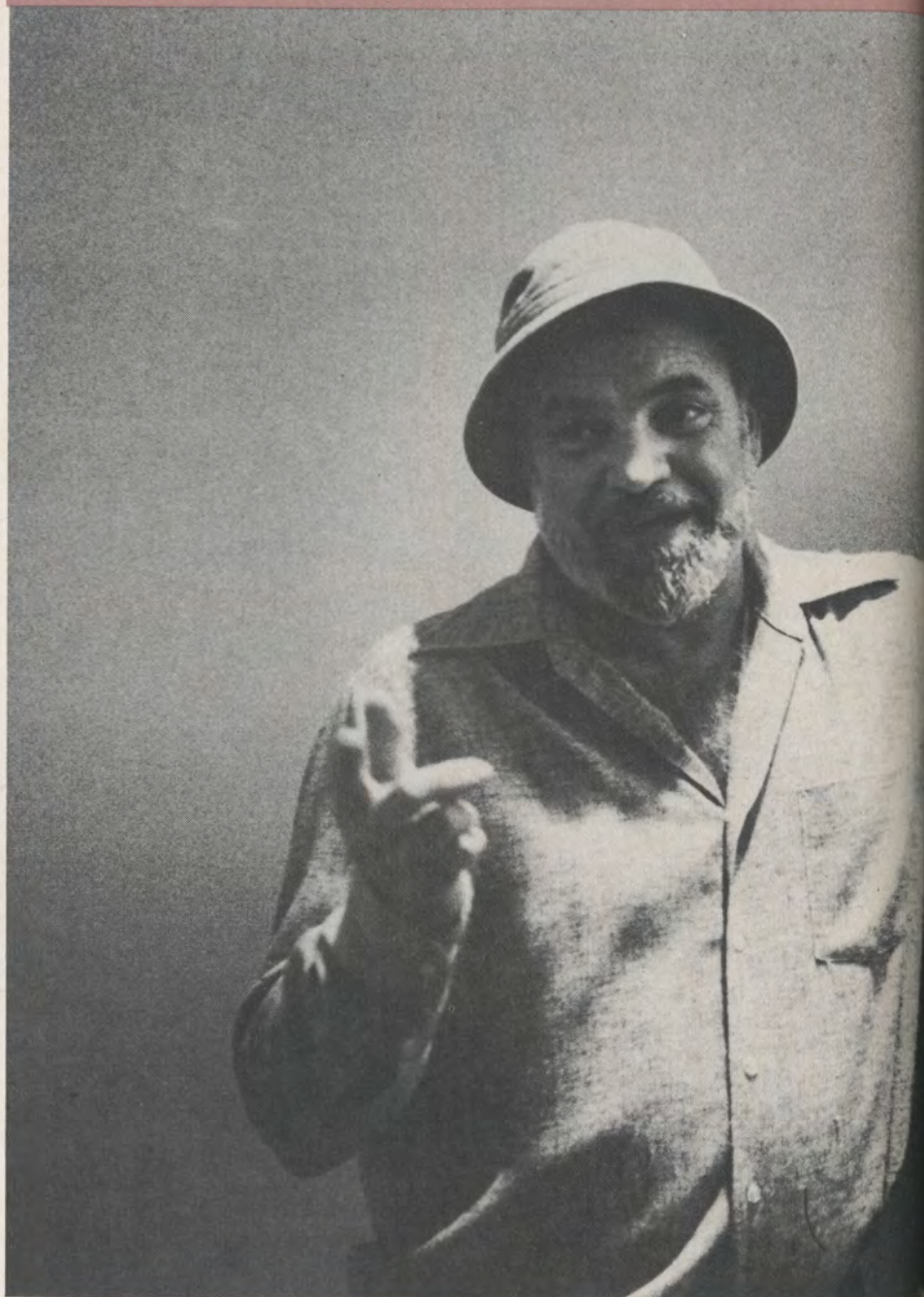
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On the Staff



Opera goes at a 1969 performance of *La Bohème* may not have noticed that mid-way through the show the Marcello shifted his position slightly while singing an aria. Craig Hampton, wardrobe director for the San Francisco Opera, did notice, however. When the baritone left the stage, Hampton was ready to snatch his ripped stretch pants, rush them through a sewing

machine, and have them back for him in time for the next act.

Torn seams, crooked helmets, hanging hems—Hampton watches for them and prepares for lightning-quick, between-acts stitching or substituting. "Time, time, the question is always, do we have time?" he says.

As head of the wardrobe department, Hampton is responsible for keeping



photo by Caroline Crawford

track of more than 2,000 costumes used in one opera season. He has a staff of five permanent assistants of whom Pat Bibbins, Virginia Tracy, Henry Kersh and Clifford Hestdalen have been with the Company for several years. Being able to lay his hands on a particular piece of costume at a moment's notice is just the start. Hampton also sees to it that each article

of clothing is clean, in good repair, and assigned to the right performer. He sets up dressing situations for each opera performance, assigning dressers to singers (there are an average of approximately 20 extra dressers hired for each opera on a per show basis), and rehearsing with them the costume changes. Sometimes these changes must be effected in a very short time,

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as in Mozart's *Così fan tutte*, where Ferrando and Guglielmo have a mere 90 seconds to change costume, wig and makeup for their Albanian disguise. In such cases Hampton assigns the singer two dressers—one to take off and one to put on costumes—plus “one person standing by with a safety pin. Safety pins are the lifestay of the wardrobe department. We couldn't do any opera without them,” says Hampton.

With his open features, wide-set, grey-brown eyes, and neatly trimmed beard, Hampton resembles another man from the Midwest—Ernest Hemingway. He came to costume work via a general interest in theater and armed with a degree in theatrical design from the University of Kansas. After college Hampton taught hotel management for five years at Oklahoma State University, was a student advisor at Washington State College for a while, and then landed a job as costume designer at the Sacramento Music Circus, where he stayed until recruited by the San Francisco Opera in 1959.

He has worked at the Opera ever since, though not always in the wardrobe department. “I'm actually a jack-of-all-trades,” he says with a grin, noting that he has worked in scenery and prop construction. He considers his finest hour of that period the opening night of the new Jean Pierre Ponnelle production of *Così fan tutte* in 1970. During the dress rehearsal, Teresa Berganza, who played Dora-bella, accidentally spilled wine all over her costume and a very elaborate 8' by 14' tablecloth used in the wedding feast of the final scene. The tablecloth was sent to the cleaners and came back on five separate hangers. It had to be reassembled so that all the swags, garlands and pleats fell exactly into place as it was shaken out during the performance and placed on the table

by valets. “It was touch and go,” says Hampton, “but it all worked out perfectly and was so beautiful that I almost cried.”

For nine years Hampton worked concurrently as wardrobe master for the San Francisco Opera and the San Francisco Ballet. He has participated in all of the Western Opera Theater tours (since its inception in 1967). In addition, he has designed for the Actors' Workshop of San Francisco and frequently creates costumes for private parties.

Hampton, who calls himself a Puccini man (“his operas tear me up”), and is very excited about this season's *Turandot*, reads a synopsis of the opera libretto before beginning to work on its wardrobe. Many of the costumes are built in New York, with some coming from Europe. They are shipped to the Opera's costume shop on Market Street, where the principal artists are fitted. “In all my years of working for the Opera,” states Hampton, “I've only had one costume thrown back in my face—a temperamental tenor who refused to get into his costume as Alfredo in *La Traviata* for dress rehearsal because he didn't think he looked elegant enough.” Another time, a baritone who had brought noted New York costume builder Grace Micelli to tears with his demands, boasted to Hampton that he had had a suit of his altered twenty times before he was satisfied. “I told him, ‘If that's the case, I suggest you change tailors.’”

Fittings for the chorus, which are begun five weeks before the season's opening, are held in the basement of the Opera House. There are two or three dress rehearsals before the first performance of each opera and this is when Hampton's eye for detail is put to its critical test. During the first

rehearsal he makes note of any needed adjustments. He carefully checks hemlines and shoulder fits and looks for "anything to make the costume belong to the show . . . to help refine the show." He remembers once adding sequins to the petticoats of the women singers in *Die Fledermaus*. Although they only showed as a sparkle when the singers moved, they made the show "visually richer, more exciting for the viewer." For the 1975 *Andrea Chenier* Hampton insisted upon re-coloring the shoes between acts to match the color of the costumes. "People enjoy the opera more if everything is right. When everything works, I swell with pride. I'm pleased to think that I have contributed something."

During the month of August, Hampton and Henry Kersh could be seen in the foyer of the Opera House stretched out on the floor along with the Opera's huge gold curtain, repairing and reinforcing its weak parts. He and his staff will build some costumes to be raffled off as prizes during the October 9 Opera Fair. Hampton sets his own work schedule, which includes an occasional 18-hour day. He is present for all dress rehearsals and performances.

Hampton is really looking forward to this year's season "which is going to be the best ever—ten smash shows." He enjoys working in close cooperation with his colleagues Richard Stead, director of wigs and makeup, Ivan Van Perre, master of properties and Michael Kane, master carpenter, who, "for the past few years constitute the best staff of department heads we've had," according to Hampton. "I love my job," he continues. "I never think of it as work. It's amazing the amount of talent that goes into an opera . . . Grand opera is the most exciting and challenging art form there is." □

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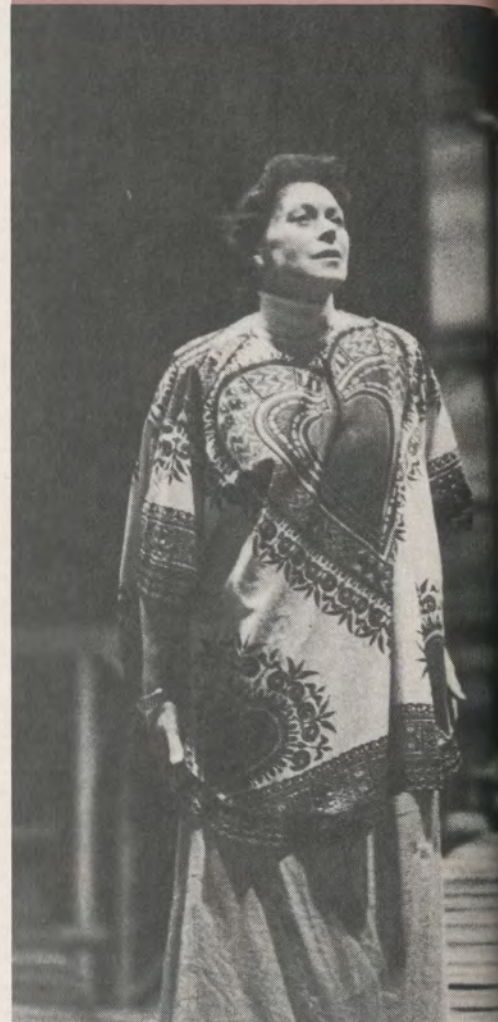
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Elisabeth Söderström as Katya, with William Lewis as Boris.

speech. He called this principle the melodic curves of speech, and spent much of his time recording various folk dialects and their musical intonations. Janáček's semi-melodic, conversational approach to vocal writing is very similar to Mussorgsky's method in *Khovanshchina* and *Marriage*.

In was in *Jenufa* that this principle came to its fruition. In this opera on a tragic Moravian folk subject, Janáček demonstrated a whole new brand of musical realism. He turned away from the overripe poetic harmonies of turn of the century composers like Puccini, Dvořák and Tchaikovsky towards a more "prosaic" and truly dramatic style, not unlike that of Debussy in *Pelléas et Mélisande*. Janáček was much more concerned with the effective musical dramatization of a text than in writing long melodic lines. There is no division into aria and recit-

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photo by Robert Messick

ative in Janáček, rather these forms are synthesized into an unbroken musical stream more closely approximating spoken dialogue. Janáček also makes important use of the orchestra to convey characterization and atmosphere, as we can hear in the instrumental imitation of the waves of the Volga throughout *Katya Kabanova*.

Janáček's operas are constructed around the repetition of very short melodic elements — usually no more than three or four measures long — which reoccur in a great variety of forms. (Unlike Wagner, whose leit-motifs are restated in their unchanged original form.) Some critics have faulted Janáček for a lack of thematic organization, but in fact a closer examination of the scores reveals a highly sophisticated reworking of a few basic melodies.

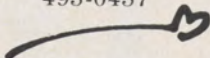


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Costume design for Tichon.

In *Katya Kabanova*, these basic melodies are associated with various major characters. In general, there are two musical styles in the opera: one for Katya and one for the "kingdom of darkness." The work is structured around the contrast between these styles. Katya's is the only high female voice part in the opera, and is often accompanied by flute or clarinet, providing a light, open texture in contrast to the heavier, lower parts of the negative characters. Her theme is first stated in the overture, then appears in small pieces until its complete restatement when Katya herself appears on

stage in Act I. All of Katya's subsequent music comes out of an infinite transformation—with altered intervals, etc.—of this first theme.

Tichon's theme, a Russian-sounding melody with bells and imitating a balalaika, is a pleasing but shallow tune, indicating Tichon's insubstantial and ingratiating personality. Similarly, Boris sings mundane, unimaginative melodies—notably his monologue in Act I—which demonstrate his lack of complexity, especially in contrast to the soaring, lyrical lines of Katya.

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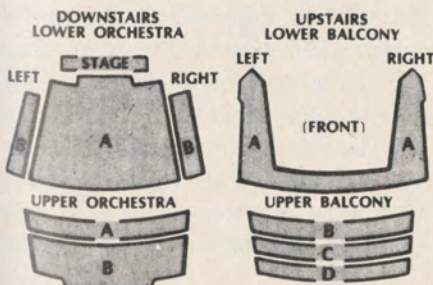
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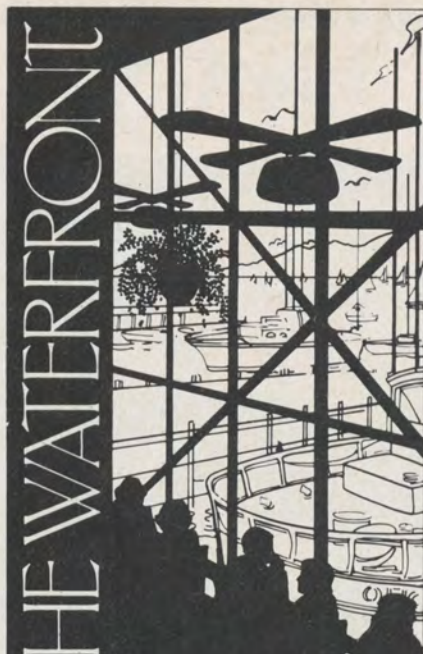
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Günther Rennert (left foreground) and Maestro Rafael Kubelik reflect on a facet of the new *Katya Kabanova* production.

Kabanicha and Dikoy have no definite melodies associated with them, since they have no soul to express. Dikoy's music is blustering and comes the closest to actual speech; he is the most prosaic character. Barbara and Kudryas are characterized by happy folk-song melodies, and have the opera's most clearly separate tunes in the garden scene, where Janáček gives them stylized versions of Russian folk songs.

In *Katya Kabanova*, Janáček follows in a tradition of anti-urban, folk composers represented in Eastern Europe by Mussorgsky, Smetana and Dvorák, and later by Stravinsky and Bartok. Mussorgsky's influence is especially evident in Janáček's use of whole-tone "folk" scales and the so-called "Slavic" modes. Though there are some superficial similarities between the operas of Janáček and Wagner in their use of leit-motifs, Janáček is much closer to the Russians in feeling and technique, with his directness of expression, harsh presentation of antitheses, use of folk music, and emotional depth. Janáček's favorite Tchaikovsky opera was *The Queen of Spades*, and though his musical idiom is very different from Tchaikovsky's, Janáček does owe something to Tchaikovsky in the character of *Katya*, whose passionate love and suicide are strikingly similar to Liza's.

It is important to remember, however, that Janáček is an operatic realist and not a romantic. In this way he is closely connected to two other Russian composers of the present century, Prokofiev and Shostakovich, both of whom write in a declamatory, non-melodic style in many ways similar to Janáček's.

Whoever his predecessors—and Janáček is one of the most individualistic of composers—there is little doubt that Janáček wrote one of the masterpieces of 20th century opera in *Katya Kabanova*. With its deep psychological insight, innovative orchestration and pervasive lyricism, it is after *Jenufa* his most successful and sweeping work. Frantisek Neumann conducted the premiere of *Katya* in Brno, Janáček's hometown, on October 23, 1921, and though the first response was rather cool owing to an ineffective staging, audiences soon warmed up to the opera. A year later it was produced in Cologne, and since its premiere in 1926 in Berlin, has been often produced in Europe. *Katya Kabanova* was first staged in England in 1951, and in New York in 1964. □

Harlow Robinson is a graduate student in Slavic Languages and Literature at the University of California, Berkeley, and a free-lance writer.

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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
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Elisabeth Söderström Talks About Katya

Swedish soprano Elisabeth Söderström makes her first appearance on the opera stage in this country in over thirteen years with her San Francisco Opera debut in the title role of Janáček's *Katya Kabanova*. Widely acclaimed for her vocal and dramatic artistry, Miss Söderström was recently honored as the first recipient of the International Association of Opera Directors' Award. She took some time out from a busy day's schedule—two *Katya* rehearsals and moving from her hotel to an apartment where she awaits the arrival of her husband and one of their three sons who are sight-seeing in the West—to talk to the interviewer about her career, which encompasses an enormous repertoire of over 80 roles, and her impressions of *Katya*.

Interviewer: First of all, let me congratulate you on your recent award.

Miss Söderström: You know, I still have not said thank you for that award because I don't know what they meant by it. Well, in a way I do. They want to give credit to a new kind of operatic artist, more of an ensemble artist, not the usual prima donna variety.

I have more or less specialized in that in my career, because I wanted first of all to be in Stockholm as much as possible because of my family. When I went abroad for operatic work, it was usually because I wanted to take my family to Sicily for Easter, or to England for the summer, or to see Paris. I have had a *carrière de luxe* because I've had this permanent engagement with Stockholm, if I wanted. I don't want to be the prototype. Not everyone can do it that way. In Germany I know there's a problem because the artists travel too fast and want to earn a fortune quickly. I've never been interested in that kind of a career. I've gone more for the parts that are offered rather than the particular house or the sum of money. When my children were small, we spent five winters in New York at the Metropolitan. Then when it came time, we decided they would go to school in Sweden, so that's why we returned. Since then [the 1963-64 season], I haven't sung opera in the United States.

Int.: What enticed you to come to San Francisco?

Söderström: I love San Francisco. With the combination of Rennert, Kubelik, *Katya* and San Francisco, it was impossible to withstand. I've been here two or three times before as a tourist between concerts in other parts of the country. It's a fantastic city. It's a real treat.

Int.: At the beginning of your career you tended to sing more of the lighter, lyric roles.

Söderström: Yes, well I don't have one of the largest voices in the world. But I think it has grown over the years. I *did* sing very many of the dramatic roles in my own house in Stockholm, at Glyndebourne and smaller houses like that. At the Met I would never have attempted to sing even a part like *Butterfly*. Now perhaps I wouldn't hesitate to sing an Italian role here, because you expect to have another quality of voice. But I have a slavic training and a Russian singing teacher, and *Katya* suits my voice better than another role, even in this house.

Int.: Do you find the Janáček operas are particularly suited for your voice?

Söderström: Yes, I think they're more within my voice than the great Italian repertoire.

Int.: Is this your first English *Katya*?

Söderström: Yes. Also *Makropulos*, which I've sung in Czech, Swedish and French, I'm now learning in English.

Int.: Of course the music is still there and you sing the same notes.

Söderström: Well, not always. That depends on the translation. That's why I'm working so hard on the translation [changes are being made in the English text during rehearsals, primarily at Miss Söderström's request] because if it's not the exact same pattern of notes, I get lost on stage during the performance. My brain functions that way. I sing the notes I originally learned, then I find syllables to match. It's easier if the translation follows the exact pattern of the music.

Int.: I imagine that's fairly difficult with Janáček who specifically tried to fit his music to the speech patterns of Czech.

Söderström: You would be surprised how many possibilities there are.

Int.: It's often the case that with foreign singers who speak English well, the diction is better than with some English singers.

Söderström: It's a well known fact that foreigners always articulate more carefully than native speakers. That's why, for instance, Pierre Boulez chose foreign artists for his *Pelléas*. He didn't like the way French artists pronounce French! I have great problems with Swedish because I speak what is called "Stockholm slang." I speak English, French and German fluently, and manage with Russian and Italian. I learned Czech for *Katya*.

Int.: Do you find *Katya* a depressing story?

Söderström: Yes. I remember the first time I did *Katya* in Geneva. I was very lonely, partly of my own free will. I didn't speak Czech and the other artists stuck together; they only wanted to talk in their own language. I didn't want to be with my other friends because I wanted to concentrate on the production. So, I was very lonely with my *Katya* and I studied it the whole time. I read the Ostrovsky play at the same time, trying to get deeper into it. I was really on the brink of committing suicide myself.

Int.: Despite all the people around her, *Katya* is a very lonely character in many ways.

Söderström: Yes, and she is very sad. The whole atmosphere around her is so depressing and so heavy. If you also feel personally sad, it's almost too much. The only thing that saves me from being totally depressed after a performance are the last moments when I have to think of the practical details of drowning (laugh), of getting wet and drying off again.

Int.: The audience feels very sorry for *Katya*.

Söderström: Well, you take her to your heart, in a way, but you understand the other people's problems as well. As I was saying to Beverly Wolff, I have in my own life tried to understand mothers-in-law, if not exactly in the same situation. If something has gone wrong in their own lives, and then they see their sons marry and

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perhaps watch their marriages turn bad, they take it out on their sons and also on their daughters-in-law. In this opera you can understand Kabanicha and her problems and you can forgive her for behaving as she does. She's a woman with so many problems. I had a Russian mother and she told me something which I have thought about very often. When I came home and complained about somebody being nasty to me or criticizing me, she would say (adopting a Russian accent), "If a person behaves like this to you, you must understand that they have problems. Try to understand them; try to look behind."

Int.: What about the two men in Katya's life—Tichon and Boris? They're very different, but in a way neither really understands her.

Söderström: Boris is a typical male, as we woman's libbers like to look at men (with a self-mocking, clenched-fist expression and laughter). He wants to have fun, but not pay for it. Tichon is a person who has been completely destroyed by his mother. His marriage is a failure. They're both frustrated. (Why can't a man be frustrated too? Very often women like to think that if the marriage doesn't work, it's only the woman who suffers.) He takes to drink, the poor man.

Int.: And he can't express whatever true feelings he has for her. His mother has repressed all of that.

Söderström: I think she has done that very thoroughly. In the role of Katya, I feel more pity for him than hate or anything else. She feels that as long as he is home, she at least has something to hold on to, even if she can't love him and the relationship doesn't work. She knows that if he does go away, then she's in danger.

Int.: Yes, because she knows that the temptation is there in her, and she doesn't want to give in to it.

Söderström: Yes, I think she matured very early and she needed a boy—someone, anyone. But since she didn't have anyone, she went to church instead.

Int.: Do you feel she latches on to Boris—as you say, she needs a man—at this stage of her life, just because he's there?

Söderström: I think that's very much the reason. If she could choose, I'm not quiet sure he would really be the one she would pick. Katya's needs are more erotic than emotional, in a way. You know you see her very often around these days.

Int.: One feels in the earlier part of the opera, that she is a visionary with some sort of escape or release through her dreams, her dreams of childhood. *Söderström:* We have been talking about that with Rennert and Kubelik. They say that the main theme is that she does not belong in this society. She's another kind of person, not *their* kind at all.

Int.: Yes, you certainly feel that she is isolated and completely misunderstood by everyone. What about her religious feelings, which she talks about in her dream aria?

Söderström: I don't think it's religion so much as the dramatic atmosphere of the church. She doesn't talk about God and her feelings for God as much as about the church setting—watching the sun's rays come down like golden pillars. And when the incense flows up, she thinks it's clouds, and in these clouds she sees angels flying. I haven't read Freud enough, but I'm sure that all these things are very, very symbolic.

Int.: She certainly is an impressionable young woman.

Söderström: There's one thing which I find is very strongly described by Ostrovsky, but appears clearly in the Janáček as well, and that's a human being's feelings towards nature. They call the play *The Tempest*, which means that the wind and the storm are a symbol for the suffering in her soul—her punishment from heaven. That is something which as a Swede I can very well understand, because we are very close to nature in my country.

Int.: She sings about the birds and the flowers just before her suicide as if she wants to join with nature in some way. Do you feel that her death is a tragic death?

Söderström: I feel it's her only way out, the only way she can free herself. It's impossible for her to go on living in that environment. There is no other solution.

Int.: You are also known as a great interpreter of the Strauss heroines, and one of the few sopranos who has sung all three roles in *Der Rosenkavalier*.

Söderström: That has been one of the great treats in my life, that I had the opportunity of doing it. It's a fantastic way of looking into all the characters.

Int.: What about your other Strauss heroines?

Söderström: Another Strauss opera I'm very happy about is *Intermezzo*.

I had known it from biographies of Strauss, which said 'it's boring, it's impossible, it's worth absolutely nothing.' After singing Tatiana in *Onegin* in Glyndebourne in 1970, I said to myself, "Well now, basta Glyndebourne. I've done my job here and I'm not coming back." They wrote me and asked if I couldn't be tempted to come back. I answered "No, I've done enough here." Jokingly I wrote, "If you can find a marvelous comic part for me, in *English*, I'll come." So, after about a half year, I got a telegram saying, "We've found it—*Intermezzo*." I said, "I don't believe you. I've heard it's a boring opera." But then I got the score and looked through it, and I found that this woman is a fantastic woman! She's a bitch, she's awful, she's horrible, but I understand her and I see her problems. You know, Strauss wrote this opera about his own wife, showing her in her bad moments, but also explaining why she behaved like she did. She complained about being left alone while he was in Vienna, with absolutely nothing to do. She had a nanny for the child, three girls in the kitchen, a cook, a housemaid. It's a fantastic part with so many nuances in it. I don't believe that Mrs. Strauss was such a bore. And I don't like Alma Mahler, Gustav Mahler's wife. She wrote such nasty things about Mrs. Strauss, and I don't believe it's true. She would like to look at her as a bitch. I only know that she must have had great problems. It was my aim to present her on the stage as a sympathetic person, and, mind you, they *liked* her. That is my greatest triumph. Well, I wouldn't call it a triumph, but that has given me the most pleasure in my career. I saved her. The opera is in 13 scenes and I think she appears in 11 of them with many costumes changes—one in 20 seconds.

Int.: You obviously enjoy the Strauss roles.

Söderström: You know, in Europe it's not allowed to like Strauss, because he didn't behave properly during the war. They look upon him as a Nazi sympathizer. They say he should have gone into exile. But I've never found any music of his where he has declared any political views. After all, he sat there in the middle of this war locked up in his own little world. You can call it cowardice, or whatever, but I can understand it. And he wrote *Capriccio*, this marvelous dis-

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cussion on aesthetics—what is more important, the words or the music. That is what he did during the war, and I don't feel like judging him for that. As an artist, I love him because he has given the soprano so many marvelous roles, and with a sense of humor. That's something you find so rarely.

Int.: You've done a great deal of radio and television work in Sweden.

Söderström: Yes, first I did some film work back in . . . ahem, 1948. They offered me a three-year contract, but I said, "I'm very sorry, but I hate to get up so early in the morning," which was true. I wanted to act. In films you were already made up at eight o'clock in the morning, then you could wait until three in the afternoon when you filmed a sequence which would take a half minute to play. I couldn't do it. I found it very boring. Then, when television came, I was very happy because there you could act a thing right through. That's why I've concentrated on TV. I've done very much TV—many operas and shows. I have sort of my own style, which I developed over the years, combining classical music and more easygoing music—folk music and pop music. I usually write a script with a little story connecting one sequence to the next with . . . strange ideas. I sing, mostly arias, with either some dialogue, a sketch or a little something to link them. I do it in collaboration with a colleague of mine; we're two ladies. The shows are about 50 to 60 minutes long without any commercials—that's 50, 55, sometimes 60 minutes of uninterrupted music. One program had the theme of trying to explain what we opera singers do the whole day, because people always say, "We know you work during the evening, but what do you do the whole day?" Apart from your normal family life, you rehearse, and rehearse, and rehearse! I wanted to explain how difficult it is. You rehearse a part like *Butterfly*, for instance, and you finish at three or four in the afternoon. You've just committed *hara kiri* and you have to go out and buy food for your dinner! I said to the audience, "After I commit suicide, I'm not a human being for hours!" We showed the final scene of *Butterfly* just at the moment where she takes the knife. You see the knife, and you see her hand. The knife is lowered

and you have the "gruuung" (gesture of knife in belly). Just at that moment we cut to another shot—the butcher's shop where you see the face of the former prima donna . . . These are situations you sometimes face in your life. You can't cut away from the emotions you've built up during a rehearsal like that very easily.

Int.: Do you still spend six months of the year with the Stockholm opera?

Söderström: Yes. I started there when I was quite young. I did my ten years of galley slave—Walkyries, Rhine-maidens, pages—that's how we all started. It was a marvelous training. I find that very many of my young colleagues look down upon things like that. They want to have larger parts when they start.

Int.: You've also done quite a bit of contemporary music.

Söderström: Yes. I used to do a lot of contemporary opera in Cologne when I started to travel. "This is a piece to be sung with obbligato throw darts!" So, I would ask my throat doctor.

Int.: And you've done several world premieres by compatriots of yours.

Söderström: Yes, well, that's my duty, but I like doing it. Next March we're going to have a world premiere of a piece by Ligeti, *The Big Macabre*, whatever that means. It's from a play by Ghelderode. My name in the opera is Clitoria and my lover is called Spermando. I like the music.

Int.: With all of your activities in Sweden, you must be something of a national heroine by now.

Söderström: Well, yes—not a heroine, an institution (laugh). You know, it's nice to be able to go back to my hotel in San Francisco, where I've been staying for twelve days, and have the clerk ask, "Your name please?" I said to myself, "My God! But of course I'm anonymous here." It's a good feeling. But I'm so used to being recognized. There's nowhere I can hide in my own country. It can be a problem at times. But people are usually very, very kind, so I don't mind. As long as you have the patience to hear what they think about your performances. You know, I always try to have something funny on my television shows. The day after, when I walk about, I see people smiling when they see me, and that gives me great pleasure. □

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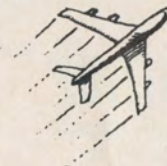
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September		
	12	Adriana Lecouvreur 8 pm B 13
	19	Idomeneo 8 pm A,C 20
	26	Katya Kabanova 8 pm A,B 27
October	3	Das Rheingold 8 pm A,C 4
	10	Faust 8 pm A,B 11
	17	Aida 8 pm A,B 18
	24	Aida 7:30 pm D,E 25
	31	Turandot 8 pm A,B 1
	7	I Puritani 8 pm A,C 8
November	14	Un Ballo in Maschera 7:30 pm D,F 15
	21	Un Ballo in Maschera 8 pm A,C 22

Code letters indicate subscription series

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Opera Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Adriana Lecouvreur 8 pm A	Idomeneo 8 pm J,K	
Idomeneo 7:30 pm D,E		Adriana Lecouvreur 8 pm G,H	Katya Kabanova 8 pm J,L	Idomeneo 2 pm M,N
Katya Kabanova 7:30 pm D,F		Idomeneo 8 pm G,I	Adriana Lecouvreur 8 pm J,L	Katya Kabanova 2 pm M,O
Adriana Lecouvreur 7:30 pm D,E		Katya Kabanova 8 pm G,H	Das Rheingold 8 pm J,K	Adriana Lecouvreur 2 pm M,N
Faust 7:30 pm D,F		Das Rheingold 8 pm G,I	Faust 8 pm J,L	S.F. OPERA FAIR Noon to 6 pm
Das Rheingold 7:30 pm D,E		Faust 8 pm G,H	Aida 8 pm J,K	Das Rheingold 2 pm M,O
Ariadne auf Naxos 7:30 pm D,F		Aida 8 pm G,I	Rheingold 1:30 pm X Ariadne 8 pm J,K	Faust 2 pm M,N
		Ariadne auf Naxos 8 pm G,H	Turandot 8 pm J,L	Aida 2 pm M,O
I Puritani 7:30 pm D,F		Turandot 8 pm G,H	Aida 1:30 pm X I Puritani 8 pm J,K	Ariadne auf Naxos 2 pm M,N
Turandot 7:30 pm D,F		I Puritani 8 pm G,I	Un Ballo in Maschera 8 pm J,L	Turandot 2 pm M,O
Turandot 7:30 pm E		Aida 8 pm H	Turandot 1:30 pm X Ballo 8 pm K	I Puritani 2 pm M,N
I Puritani 7:30 pm E	Aida** 8 pm	Un Ballo in Maschera 8 pm G,I	Faust 1:30 pm X*** Aida 8 pm L	Un Ballo in Maschera 2 pm M,O

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Maria-Luise Walek's costume design for Feklusha in *Katya Kabanova*.



Costume design by Maria-Luise Walek for the character of Kuligin in *Katya Kabanova*.

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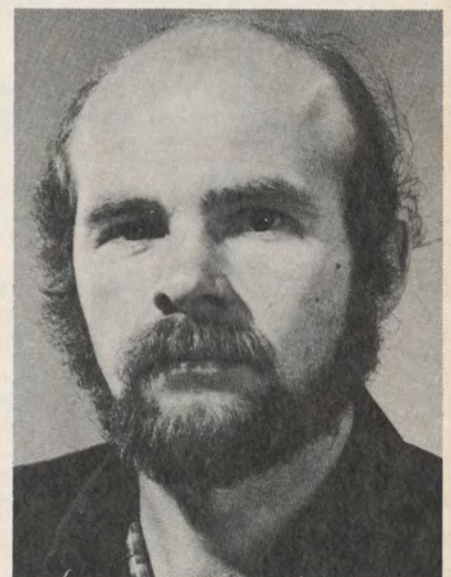
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The Covers

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



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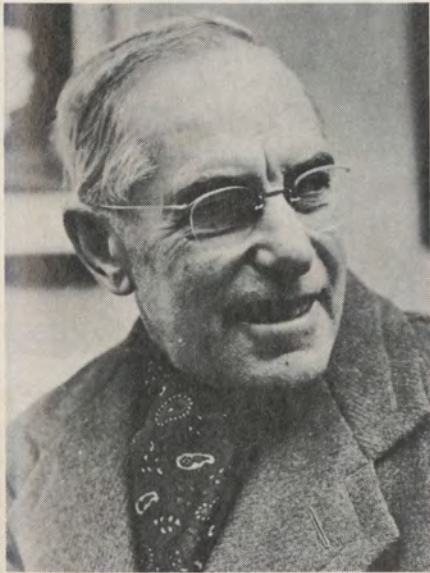
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Katya Kabanova:
Matthew Barnes (1880-1951), *Dusk Fantasy* (1929)

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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