

Turandot

1977

Saturday, October 29, 1977 8:00 PM
Tuesday, November 1, 1977 8:00 PM
Friday, November 4, 1977 8:00 PM (Broadcast)
Wednesday, November 9, 1977 7:30 PM
Sunday, November 13, 1977 2:00 PM
Wednesday, November 16, 1977 7:30 PM
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Turandot





"The ancient secret of Sidi-Bel-Abbes was within my grasp...and so was the girl!"

It was well after midnight. The sleek, black limousine slid around the corner and stopped under my terrace on the second floor of Marrackech's sumptuous La Mamounia Hotel.

It was the signal I had awaited. My heart raced. Was I about to uncover the ancient secret of Sidi-Bel-Abbes? So many times before it had slipped through my fingers. I tossed my smoldering gold-tipped Fatima cigarette into a wide brass ashtray and whisked on my trenchcoat.

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I was ready. Following my instructions, I waited in the darkness behind the hotel.

Suddenly she appeared. Silent as a stalking cat. Her dark eyes behind the veil seemed to penetrate my very soul.

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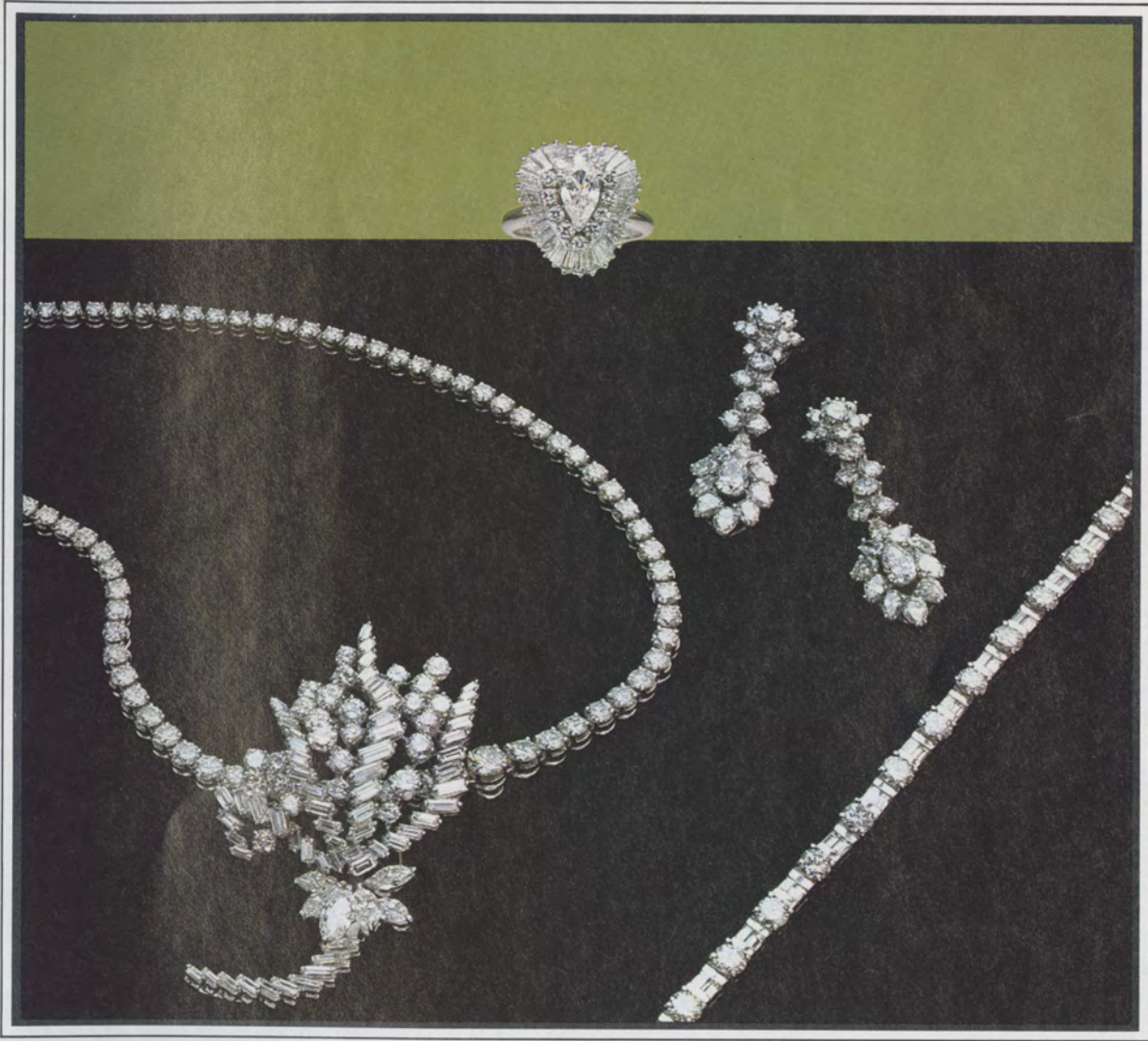
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Turandot



A Message from the General Director	7
<i>Turandot</i> in 1927	11
Alla cara, bella, brava Licia by Arthur Kaplan	13
Jean Pierre Ponnelle: Behind the Chinoiserie of <i>Turandot</i> by Arthur Kaplan	22
Season Repertoire	44
Special Events	46
Our Generous Supporters	49
The Program	55
"And 'Turandot'?" Puccini's Unfinished Deathbed Legacy by Barbara Fischer-Williams	57
Box Holders	62
Artist Profiles	69
The Musical World of Puccini and His <i>Turandot</i>	88
The Covers	96
Calendar for the 55th Season	98

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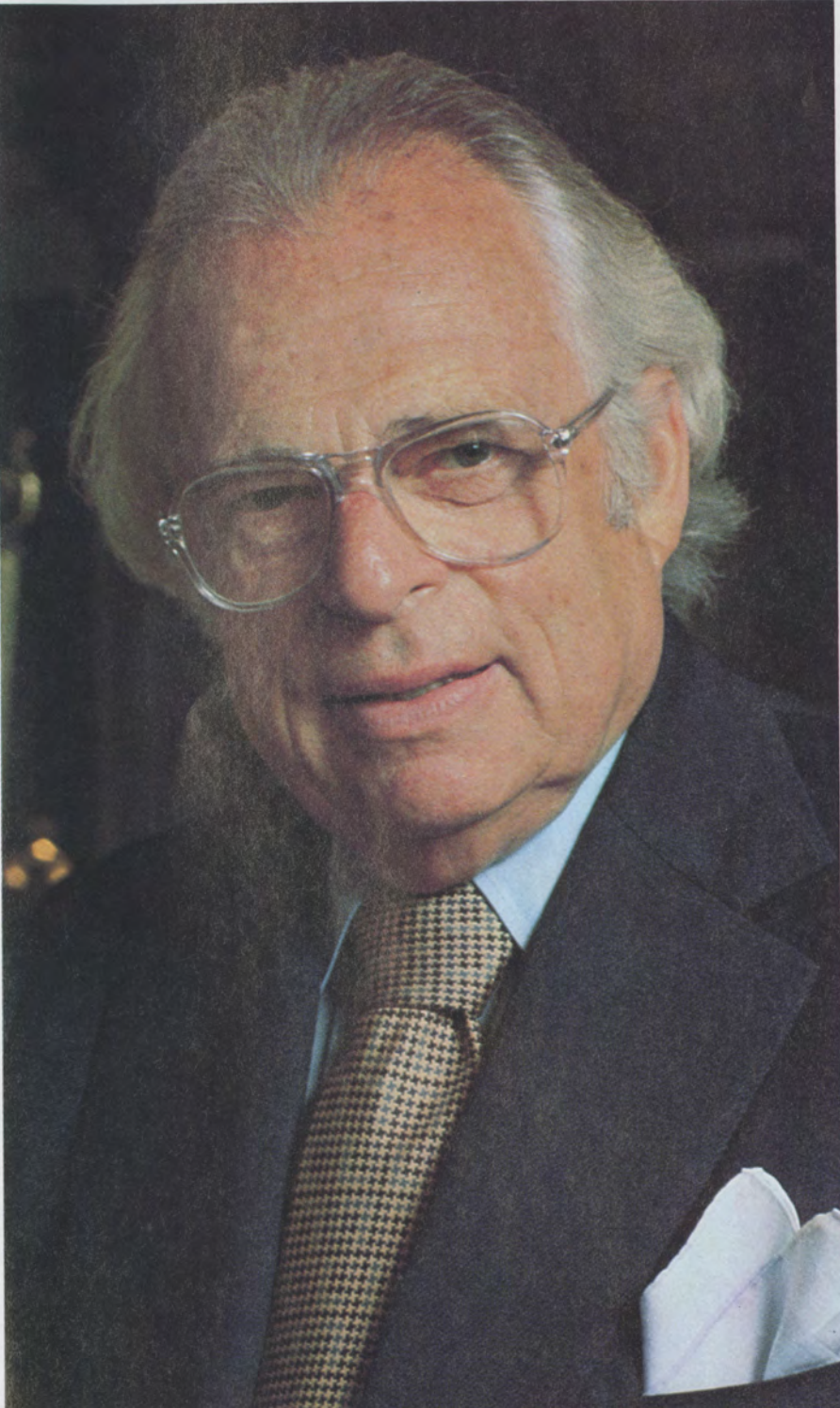
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photo by Ron Scherl



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A handwritten signature in black ink, which reads "James Herbert Adler". The signature is written in a cursive style with a long, sweeping tail.

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After its world premiere at La Scala in Milan in 1926, it took *Turandot* only one year to reach San Francisco. Printed here is the review from the *San Francisco Examiner* of September 20, 1927, of the local premiere of Puccini's last opera.

S.F. CHARMED BY ROSELLE IN "TURANDOT"

Premier of Puccini's Last Opera Proves Humanness of Fantastic Oriental Piece

By Redfern Mason

Friday was German night and folks turned out for "Tristan" in the thousands. Last night was Italian night and the public did the same thing for "Turandot." If "Romeo et Juliette" constitutes French night, one wonders whether they will do as much this evening.

It was the premiere of Puccini's last opera, that "Turandot" which he died leaving all but finished, and to which Alfano added the few concluding pages.

The auditorium was crowded; the audience was enthusiastic, but hardly with the overwhelming accord that greeted "Tristan."

That is natural; for "Turandot" is unfamiliar as yet and its subtle beauties are a test of musical understanding. One aspect of the work, however, the audience gripped thoroughly and that is the marvellous fitness of the music for the words to which it is set.

MASTER OF MUSIC. Puccini was a past master of the music of the stage and in "Turandot" he has made a finer study of human psychology than in any of his preceding works.

His librettists gave him a story that has the childlike charm of "The Thousand and One Nights." The story of the princess whose three difficult riddles goes back to hoary antiquity; but the legend has been modernized by making the characters unfold according to laws which would receive the assent of Adler and Freud.

In the first act the atmosphere is pure Pekin of a thousand years ago, with its tremendous coloring, its barbaric cruelty. We only got a glimpse of Turandot in this act—hieratic, stern, aloof, waving a suitor to death with a contemptuous gesture.

NOT SYMPATHETIC. Not a very sympathetic character, it will be said. She is equally unsympathetic in the second act when she hovers like a beautiful bird of prey over the Unknown Prince, almost hypnotizing him into mental impotence.

The music here is masterly, just a few threads of tone, but each of them significant. Then, when the prince solves the enigmas, the chorus bursts out into a triumph of song. Here we all recognized what an extra-ordinary advance our choral body has made under the guidance of Giuseppe Papi.

At this point Turandot first shows signs of our common humanity. She almost totters to the throne and begs the emperor not to let her be thrust, shuddering and reluctant, into the hands of the stranger. The almost icy tone of Anne Roselle's tone now put on the hues of passion. In the next act they deepen and finally we hear in them the tremor of love.

LITTLE LIU MUST DIE. But first Liù has to die her death of self-sacrifice. Myrtle Clair Donnelly was Liù. It was by far her best sung part, though there were moments in which she seemed to be singing in a recital and not acting a part on the stage. If Miss Donnelly could evolve a dramatic sense, her operatic value would be increased ten-fold.

The love scene in the third act was beautiful and it was convincing. When the Prince seized Turandot in his arms and imprinted a burning kiss on her lips, the eternal Eve awoke. In tones that were almost childlike in their mingled awe and wonder, Miss Roselle sang a confession that had the note of complete persuasion. It stirred an audience that still, in a measure, needed to be convinced that this Oriental pageant could be taken seriously as a human document.

Miss Roselle's art gave them complete credence. The momentary recovery of the woman's pride when she discovers the stranger's name and has him in her power was like the recoil of a spring.

WORK ADMIRABLE. Armand Tokatyan was Prince Calaf. His work was admirable. He is lyric and he is manly, and, above all, he conveys the sense of a nature completely under the domination of an ideal.

The three grotesques, figures borrowed from the commedia dell'arte and orientalized, were played by those three excellent artists Milo Picco, Angelo Bada and Ludovico Oliviero. Never was there a trio of artists more perfectly adapted for this joyous make-believe.

Among the minor parts the Timur of Ezio Pinza should be singled out for recognition; it had the fine modesty of truth. Austin W. Sperry was the mandarin who declared the law and the part could hardly have been done better.

SETTING GORGEOUS. A whole article might be written about the setting. It was gorgeous as an antique oriental tapestry. The mob — a feature of the first importance in Puccini's opera, did its part well, though I think Reinhardt would give them more unanimity of gesture in the scene where they call for the boia. In Hollywood I think they will dress the mob better.

But these are relatively small details. The important fact is that "Turandot" justified Merola's claims for it. New York was rather cold in its reception of the work. They talked of Puccini's mannerisms and failed to recognize the splendid sincerity of the melody and the striking veracity of its Orientalism.

Merola led the work in masterly fashion. The success of "Turandot" is largely of his doing.

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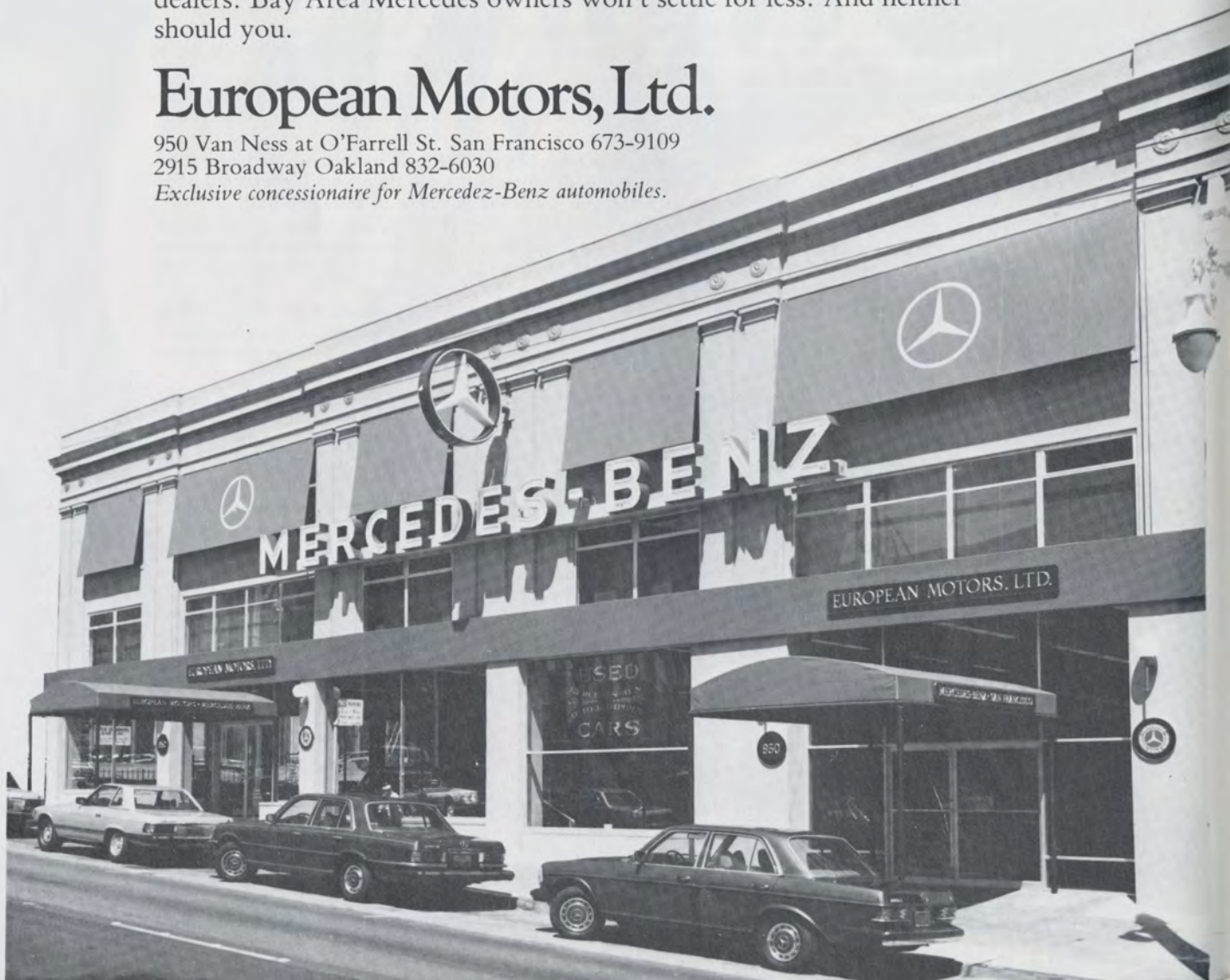
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Alla cara, bella, brava Licia

by Arthur Kaplan

Photo by Robert Messick.



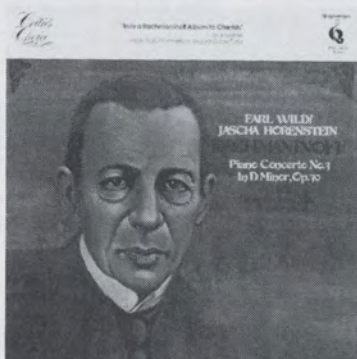
Soprano Licia Albanese, with San Francisco Opera general director Kurt Herbert Adler, views the bust of herself made by sculptress Gladys Nevada which has been donated to the San Francisco Opera and is now on display in the Opera Museum on the south box level of the Opera House.

Even before you enter Licia Albanese's 15th-floor Park Avenue apartment, you know it's a musician's home. The door knocker is in the form of a musical clef with notes. Although the door bell does not chime "Vissi d'arte," it is constantly buzzing to announce the arrival of young singers to whom the soprano gives lessons in her living room. With its soft light and comfortable lived-in feeling, the room is exceptionally inviting. Every available table, shelf, mantel and ledge is covered with mementoes spanning an extraordinary career which is over 40 years old and still going strong.

Waiting for the prima donna to enter, you have the time to look around a bit. There is an ornate grand piano, formerly owned by Giovanni Martinelli, covered with signed photographs of Popes Pius XII, John XXIII and Paul VI and the last two Cardinals of New York, all of whom Miss Albanese knew personally. There are paintings of the singer in various roles, including a beautiful monumental oil of *La Traviata*, which hangs over the sofa. There is a bust of Verdi, a photograph of Puccini, an oil-on-velvet painting of Toscanini. There are signed photo-

graphs of many of her former colleagues: Giuseppe de Luca, Giovanni Martinelli, Ezio Pinza, Giuseppe di Stefano, Lucrezia Bori, Bidu Sayão. A collection of *Butterfly* memorabilia, including several colorful dolls, is set among oriental vases, lamps and other objects d'art, many of which were obtained in San Francisco. Two framed photographs, occupying the place of honor on a marble-topped coffee table in front of the mantel read: "Alla cara, bella, brava Mimi — colla migliore cordialità" (to the dear, lovely, wonderful Mimi — with most cordial wishes),

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Licia Albanese as Liù in the 1957 San Francisco Opera *Turandot*, with Eugene Tobin as Calaf.

Photo by Robert Lackenbach.

signed Arturo Toscanini, commemorating their collaboration in the historic *La Bohème* broadcasts and recording that celebrated the opera's 50th birthday in 1946; and "To Licia and Joe Gimma, with admiration and affection — Pat Nixon and Richard Nixon."

Miss Albanese, whose career at the San Francisco Opera encompasses upwards of 120 performances in 22 different roles, made her local debut on October 20, 1941 as Cio-Cio-San in *Madama*

Butterfly. She sang her final stage performance with the Company 20 years later in the same role on tour in Los Angeles. In between, the diva from Bari, Italy, portrayed five other roles by the composer with whom she was and still is most closely associated — Giacomo Puccini: Mimi, Liù, Manon Lescaut, Tosca and Suor Angelica.

The petite soprano with the brilliant jet black hair and eyes to match was

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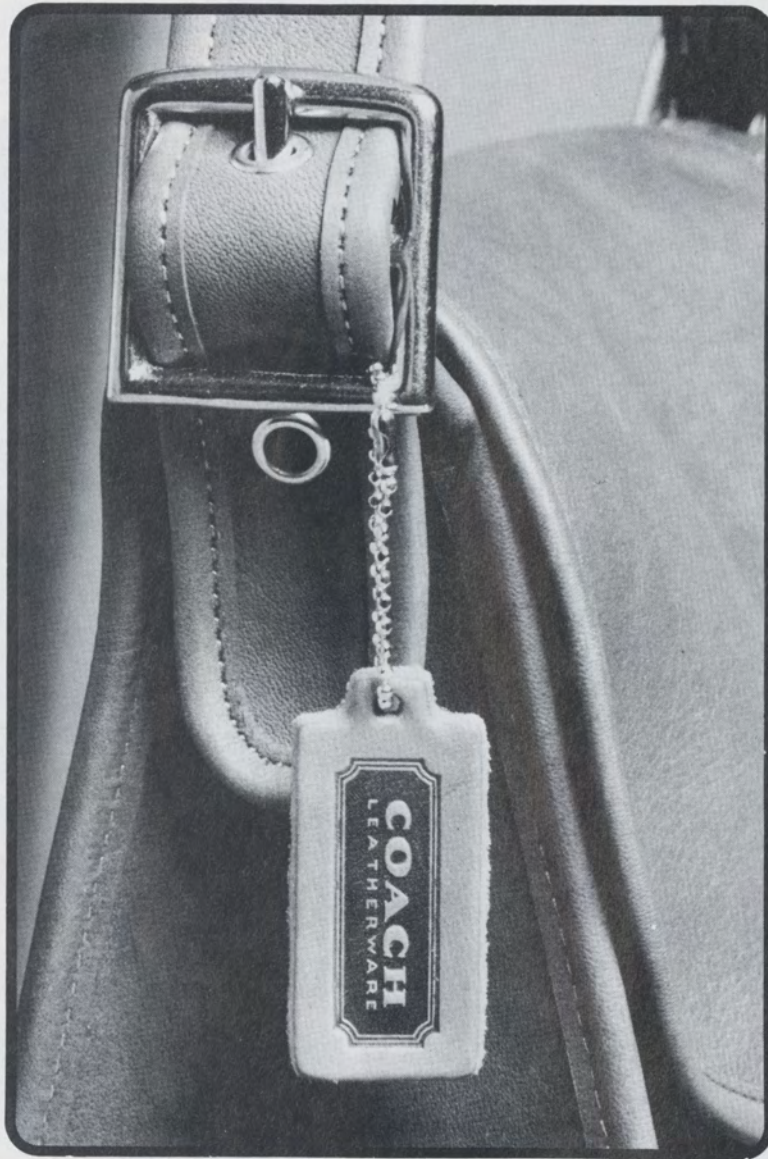
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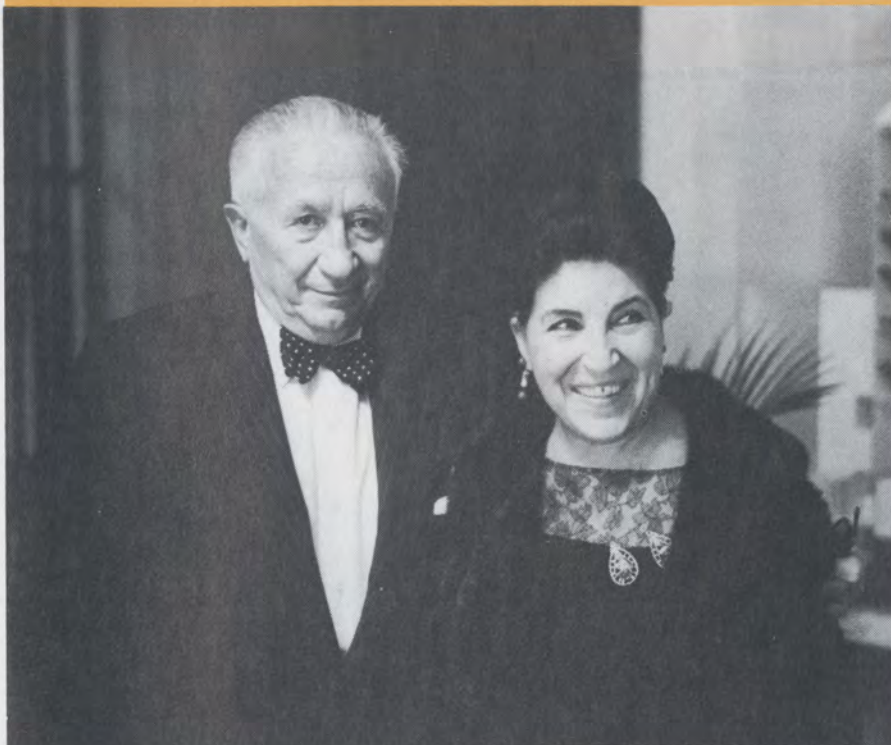
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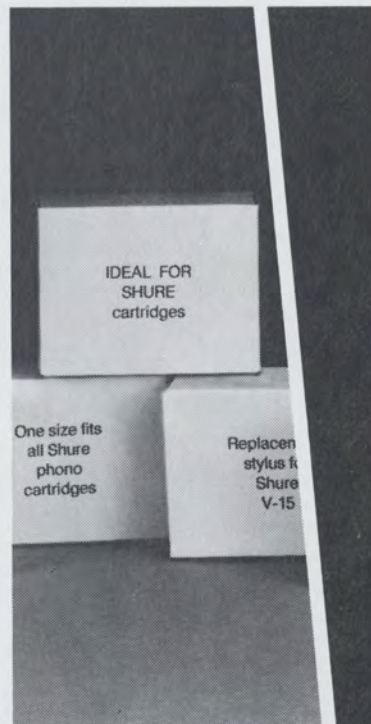
Miss Albanese and her husband, New York stockbroker Joseph Gimma, at the reception last September 26 in the Opera Museum in the soprano's honor, sponsored by the Merola Fund and the Friends of the War Memorial.

the natural choice for the role of Liù when Maestro Gaetano Merola decided to revive Puccini's final masterpiece for the 1953 season — its first performance in 25 years. Miss Albanese's initial appearance as the lovely, devoted slave girl was on the island of Malta. She sang it soon thereafter at a famous Covent Garden performance during the 1937 Coronation ceremonies with Eva Turner in the title role of Turandot and Giovanni Martinelli as Calaf.

In addition to the 1953 performances, Miss Albanese also sang the role here in 1954, and again in 1957 when Maestro Adler chose her to open the season opposite the Turandot of Leonie Rysanek. She laughs as she recalls an amusing anecdote about one of those 1957 performances. "It was in the Greek Theater in Berkeley. Suddenly we heard

the tick-tock, tick-tock of nails on the cement stage. A beautiful boxer dog walked to the prompter's box right in the middle of "In questa reggia" and proceeded to relieve himself. The entire chorus, everyone started to laugh in that big scene; everyone except Leonie. The dog then crossed the stage all by himself."

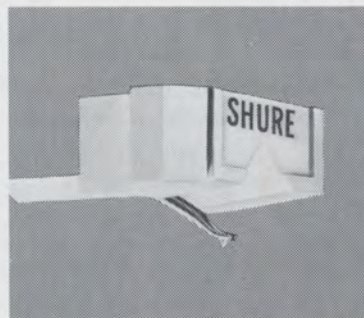
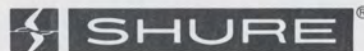
Many people feel that Liù was one of her most affecting interpretations. In an earlier interview Miss Albanese stated, "When I used to sing Liù in Italy, I would leave the theater immediately after the death scene and not take any curtain calls. 'When Liù dies,' I thought, 'Puccini dies, and so I die too.' Liù is the element of good in *Turandot*. Her innocence, kindness and self-sacrifice stand in contrast to the savage brutality of Turandot's China.



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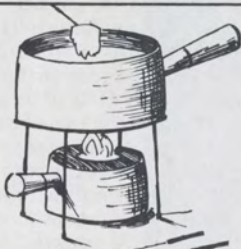
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Although her repertoire was actually quite large, Miss Albanese won particular acclaim for her Puccini roles. Here in costume backstage as Suor Angelica.

She dies a pure death, a *morte bianca*, without fault, without sin. Her love for Calaf is not physical; she loves him as one loves God. Her feeling is almost religious.

"Liù doesn't exist in the original fable. Puccini created her. Like her heart and mind, her music is high and pure, like a creature from another world, a shadow wandering on earth. When you

have a *mezza voce pianissimo*, Liù is easy to sing. Puccini must have loved her very much because he composed something very special for her. Her phrases are unlike any other music Puccini ever wrote."

It was with Liù's final aria that Miss Albanese ended a sold-out gala benefit concert in 1974 on the 50th anniversary of the composer's death for the



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Another famous Puccini role, *Madama Butterfly*, with Stephanie Weaver as Trouble and Irra Petina as Suzuki.

American branch of the Puccini Foundation which she founded and of which she is Chairman of the Board. She was joined on that occasion at Avery Fisher Hall in New York by Metropolitan Opera colleagues Lucina Amara, Frank Guarrera, Jerome Hines and Eleanor Steber, and several of her pupils. The Puccini Foundation is devoted not only to perpetuating the memory of the great composer, but to assisting in the development and training of young singers, instrumentalists and composers. This generosity — giving unstintingly of her time, energy and resources in the service of what she deeply believes in — not only opera, but religious and other philanthropic causes as well — is characteristic of Miss Albanese's warm-hearted personality and compas-

sionate nature. In addition to her work on behalf of Puccini, which includes raising funds for the establishment of a Puccini Museum in Lucca, the composer's birthplace, she is a trustee of the Bagby Music Foundation and a judge for the Sullivan Fund, which administers scholarships to talented young performers. With a twinkle in her eye, she says, "You know, when I'm invited to sing at dinners or parties, I say, 'Yes, I'll sing, but give me a check for the Puccini Foundation. When I was in Arizona judging a vocal competition, my fee was a check for the Puccini Foundation. For Puccini, I'm not ashamed to beg.'"

Like so many critics and interpreters, Miss Albanese believes that Puccini was indeed in love with his heroines, "as

continued on p. 77

Jean Pierre Ponnelle: Behind the Chinoiserie of *Turandot*

by Arthur Kaplan

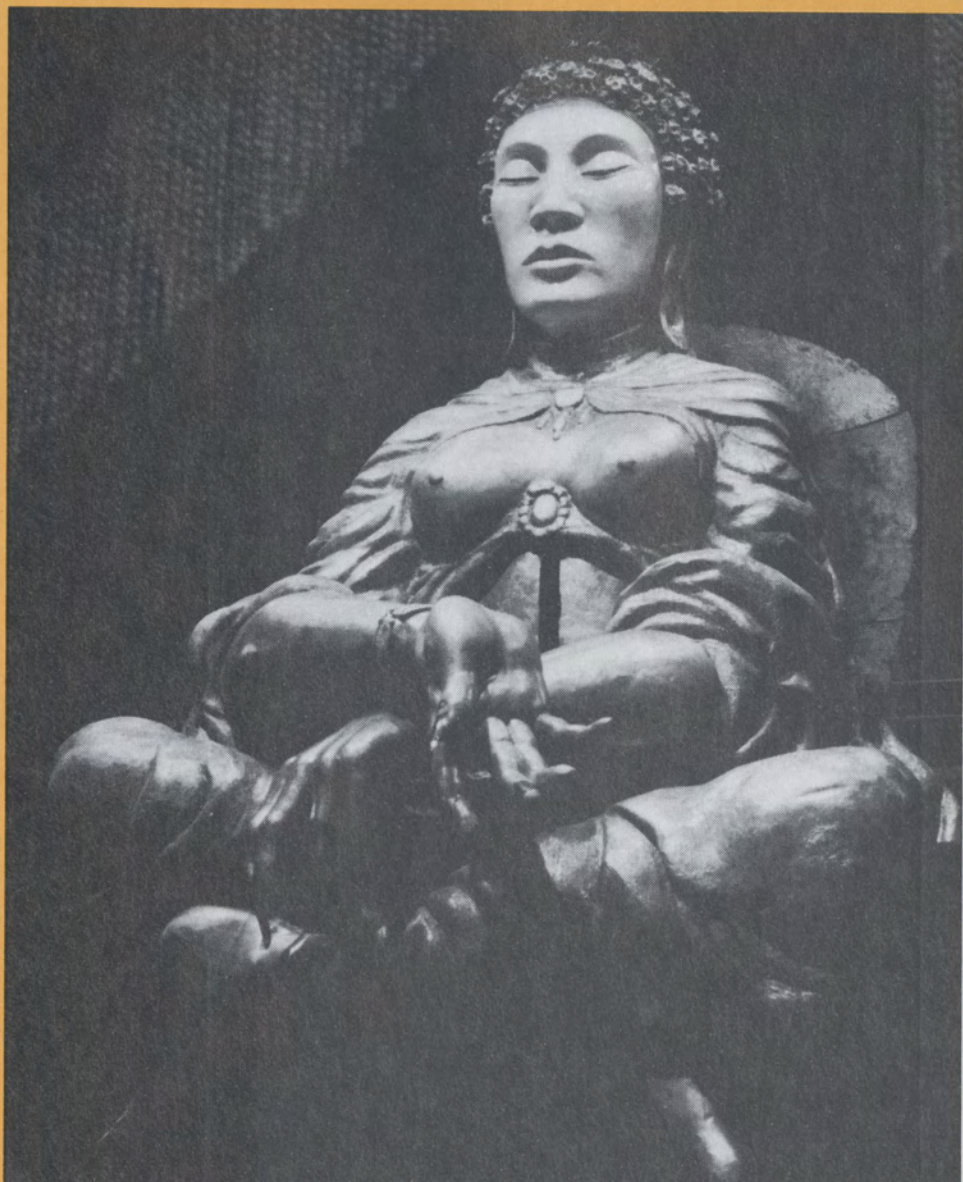


Photo by Caroline Crawford.

"Turandot is an exercise in aggressive virginity," declares internationally celebrated and controversial designer and stage director Jean Pierre Ponnelle. "She is a kind of praying mantis who needs a man, but at the same time devours him. After the sexual act, the insect devours her mate, whereas Turandot tries to do it in reverse order, so to speak, until her final transformation. Just like with any bank vault, all you need is the key to open it. For Turandot, the key to the vault is not metallic, but a combination. Once you learn the combination, the bank vault opens and you can take from it anything you want. In the opera, the combination is the answer to the famous three riddles. As soon as Calaf, for whatever reasons, finds the solution to the riddles, she is forced to open up, to herself first of all. Initially she doesn't know what to do. She tries to go back on the rules of the game, but her father forces her to yield, and she succumbs.

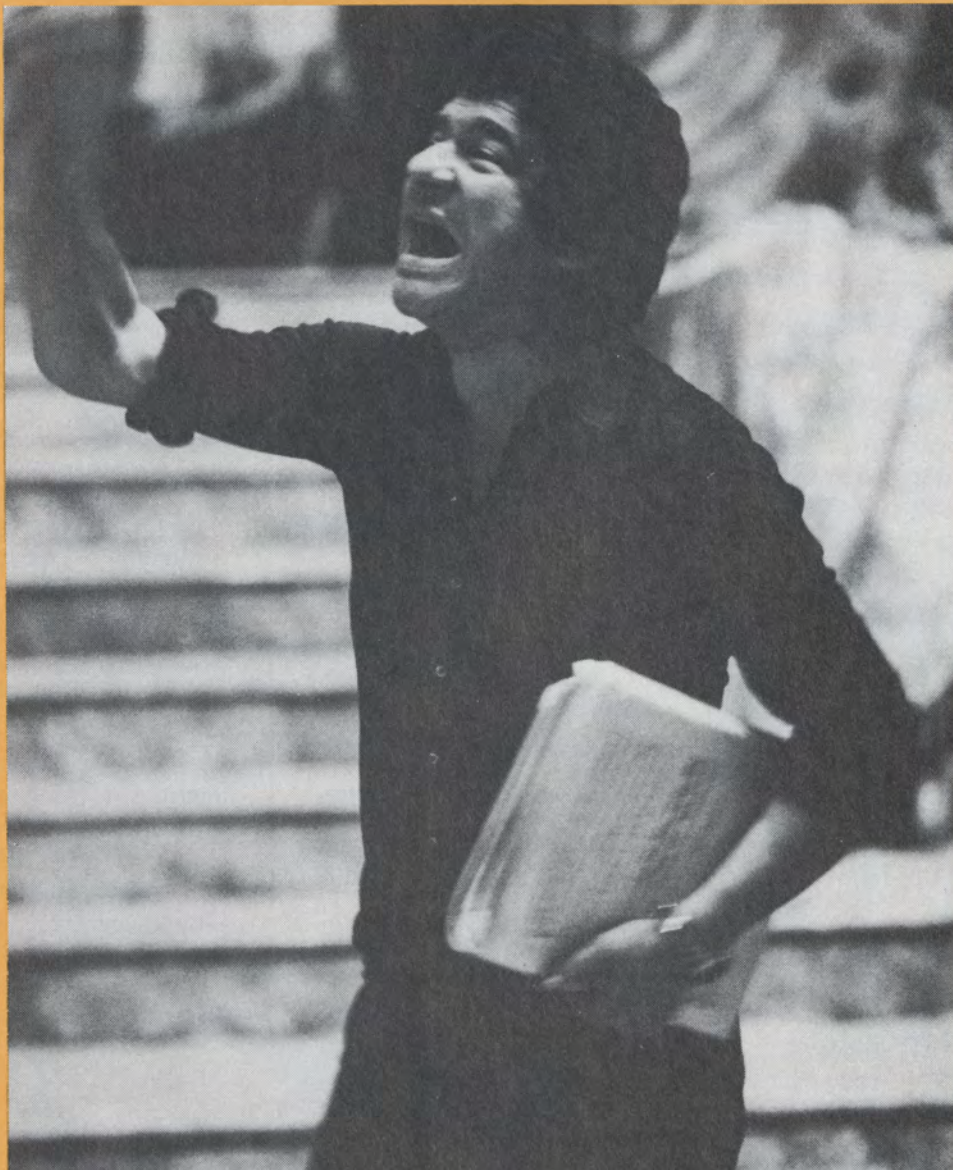


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"At this point," Ponnelle continues, "Calaf, in sportive fairplay, offers her the chance to save her virginity by discovering his name. But the victorious conqueror, knowing that he already possesses the woman, is being falsely generous. He is sure of himself sexually, and is also sure that according to the information available to her, she will not find out his true identity. It's an impossible challenge, a kind of paradox turned back on her, an aggressive bit of gallantry on the part of the man."

Returning to his entomological image, Ponnelle notes, "Calaf has been lured by the temptations of this praying mantis. He has a morbid attraction to sex and death. Moreover, the princes who preceded him have certainly felt the same fatal attraction. It's one of the tropes of world literature. Calaf is not in Peking by mere accident. He's heard about this woman and her challenge, and has come to try his chances, even though it may cost him his life.

"Calaf is no superhuman, omniscient individual," states Ponnelle. "I defy anyone who does not know the opera very well to come up with the answers to the riddles, given the way they are posed. Calaf is no more capable of arriving at the answer than anyone else. It's Ping, Pang and Pong who whisper the solution to him, as kind of secret prompters.

"In fact, Ping, Pang and Pong are the main characters in the riddle scene, as far as I'm concerned. Although they're subservient and instruments of Turandot's bloody tyranny, since they are ministers in her government, they are revolted by the continual flow of blood. They are the ones who put a stop to it—to this great public slaughter—by giving Calaf the solution to the riddles. For personal as well as civic reasons, they're tired of serving a feminine dictatorship. Altoum, after all, is



Pet Halmen's costume designs for the character of Turandot.

senile, and Turandot is the one who symbolizes the State. Like every feminine regime, this one is bloody. In all of worldwide mythology, I don't think there's a single example of a country with a female ruler where there is no bloodshed.

"Liù, as the female slave, is the exact opposite of Turandot. You have the submissive woman and the domineering woman; the one offering her blood in sacrifice, the other demanding another's blood in sacrifice. Liù is a stereotype that one finds throughout Puccini's work—the young girl who is ready to give her life for her beloved.

"One can find interesting universal parallels throughout the work," exclaims Ponnelle. "Behind the chinoiserie, there is Europe and Western civilization. In *Turandot* are revealed all of the frustrations of the Catholic Mediterranean world. The entire work

is a masquerade, if you will, from all points of view and on all levels. Behind the symbolic characters in the opera there are human beings. That is the reason that Ping, Pang and Pong wear Chinese masks. When they become profoundly human in their great scene in Act II, they take off their masks and become clowns, grotesque clowns as well as political clowns. By that I mean that their nature is a clown's nature with all the naïveté, contrasts and contradictions — greatly magnified — which are common to the human species. And like clowns, they often reach to the core of the truth.

Turandot, too, wears a kind of mask in Ponnelle's production — at least make-up which resembles a mask. "She is a distant, scarcely visible figure — a princess perched on a high balcony. The crowd, who sees her only from afar, is forbidden to gaze into

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her face. Obviously, she is camouflaged behind the image she chooses to present to the world — a kind of feminine taboo. It's only in the final duet that Calaf removes her mask, and it becomes a symbol of her deflowering." If the special, glycerine-based chemical brought from Strasbourg liquefies as it should, the audience will also visually witness another symbol of *Turandot's* loss of virginity.

"You know," Ponnelle continues tangentially, as if to parry any possible criticism of his being gimmicky or unfaithful to the story line of the opera, "I don't necessarily follow the literal line of the libretto or the stage directions set by the composer. I adhere to something which is much truer and deeper — the music. As for Puccini,

I consider him to be one of the most complete musical dramatists who ever lived. Most of the librettos which he chose are remarkable, and I'm fascinated by his musical vein. Puccini is one of the richest musicians I know. I love his music; I love his orchestration; I love what he has revealed about the human psyche. I think he's a very, very important composer, and when I say 'important composer,' it's not only in dramatic or theatrical terms. As purely musical writing, *Turandot*, *Bohème*, *Gianni Schicchi* are great masterpieces.

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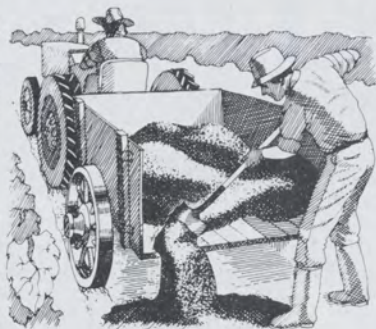
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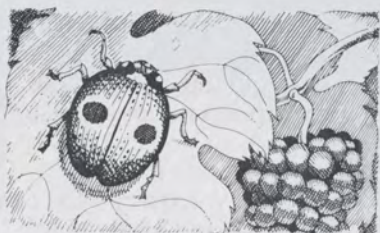
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Puccini's harmonic and instrumental richness. *Turandot* is certainly one of his best works. You know, when I listen to *Gianni Schicchi*, I think it's his masterpiece; when I listen to *La Bohème*, I think that's his masterpiece; when I listen to *Suor Angelica*, I think that's his masterpiece. . . .

"You often get a question about who are your favorite composers. It's always ridiculous and absurd to try to reduce the number of one's favorite authors of any kind to an arbitrary number. There's the famous example, 'If you were marooned on a desert island, which books, which records would you take with you?' It's a choice I've always refused to make since I have no intention of going to a desert island. In any case, the most important composers for me, for several reasons, are Monteverdi, Mozart and Verdi. They are top-seeded, like in tennis or football, and Puccini comes just behind."

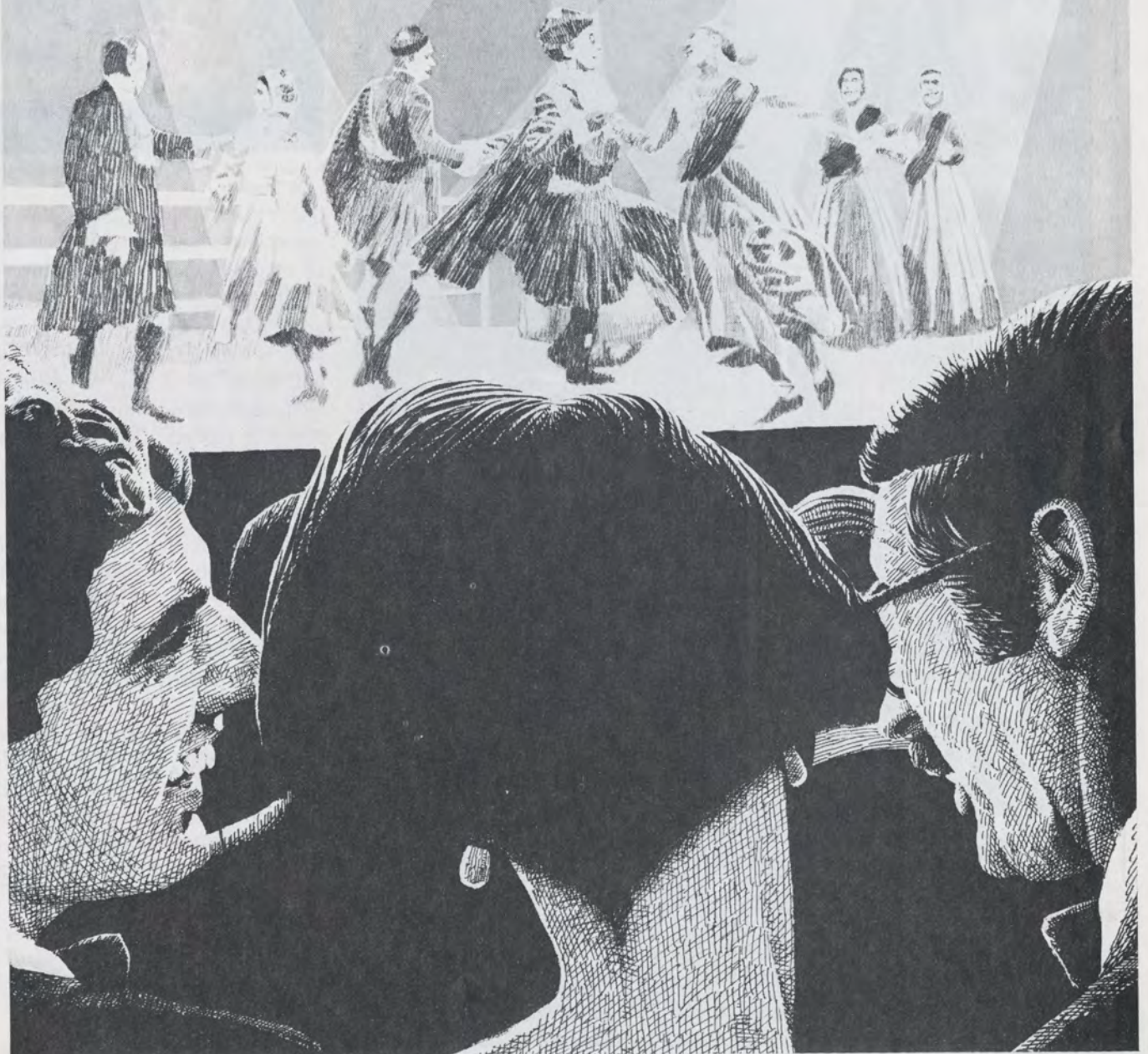
Ponnelle, whose production of Mozart's *Idomeneo* was premiered at the San Francisco Opera earlier this season, was somewhat dismayed by the coincidental fact that both stage designs are dominated by a huge, god-like statue: *Idomeneo* by the colossal head of the god Neptune; *Turandot* by the 25-foot statue of a female buddha. Both statues have symbolic significance, and in both cases parts of the statue articulate. "Actually the works are completely different," states Ponnelle, "and the theatrical interpretation of the two statues is completely different as well. Yes, they're both large, sculptured scenery, but that's all. It all happened quite by accident, you know. Mr. Adler called me after the *Idomeneo* production was already set for 1977, and asked me if I would lend him the Strasbourg production of *Turandot*. I was glad to be of help, although my schedule is so tight [according to his assistants, Ponnelle

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hasn't had a real vacation in over eight years] that I will not be able to attend all of the preliminary rehearsals."

The *Turandot* statue, with its muted gold body and luminous porcelain face, is a beautiful work of art in itself. When asked how he decided to focus the staging around the statue, Ponnelle replied, "The idea came to me when I began to work on the opera. Getting back to my dramatic interpretation, I saw the statue as the concrete expression of this mysterious feminine taboo, as dangerous as it is remote. The exact physical location of the various scenes—whether it be in the palace, in front of the palace, in the palace courtyard—has absolutely no importance. In fact, everything revolves around *Turandot*, who is sometimes a visible presence, but most often an invisible presence, physically represented and symbolized by the statue. The statue has that sort of poetic mystery which is common to statues of Buddha, except that in this case we have a female buddha.

The director is looking forward to working again with Luciano Pavarotti,

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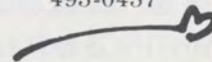
whom he directed for the first time in a new and rapturously acclaimed production of Donizetti's *L'Elisir d'Amore* in Hamburg this past June. "I find that Luciano not only has a splendid voice, but is an extremely serious and intelligent artist. True, he currently represents the classic Italian tenor in the eyes of the public, but he's also an actor and artist on the stage. *C'est une grande personnalité, une grande poésie,*" he says in his rapid-fire and extremely articulate French. "He and Placido [Domingo] are both remarkably intelligent artists who approach each role with great professional conscience." Of Montserrat Caballé, whom he has not previously directed, Ponnelle says, "I am happy to have the opportunity of being able to work with what is probably the most beautiful voice in the world."

Speaking of singers in general, Ponnelle sits back and becomes more philosophical. "There are artists with talent and artists without talent. Among the talented ones, there are those with greater voices and those with less. Among those artists without talent,

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there are some who have had the good fortune to possess in the few centimeters which separate the head from the thorax vocal chords which are more or less blessed by the gods."

Ponnelle obviously prefers working with talented singers, some of whom, like Pavarotti, he is capable of inspiring to outdo themselves in performance. Watching him direct the chorus during rehearsals this summer was at once an exhausting and tremendously impressive experience. A short, cuddly teddy-bear of a man with a thick mass of dark, curly hair, he dresses in casual clothes with the impeccable taste which seems to characterize most Frenchmen. Smoking one cigarette after another from a seemingly endless pack of *Gitanes*, the man is a veritable tornado of energy. Not only does he shout directions in a marvelously operatic

polyglot of languages—English, when explaining actions and reactions to the chorus; French when communicating with his assistant, Nicolas Joël, or consulting with the head of scenic construction, Pierre Cayard; Italian when referring to a passage from the *Turandot* libretto or speaking with the Italian diction coach, Elena Servi Burgess; German for an occasional ripe curse word when things go perversely amiss. He is temperamental, but the temperament is used only in service of the artistic ideas and ideals in which he firmly believes. Ponnelle has a way of describing and demonstrating what he wants from singers in the way of dramatic action which is immediately communicable and understandable. With his extremely mobile face and expressive physicality, his intentions are instantly clear. He will jump to the stage

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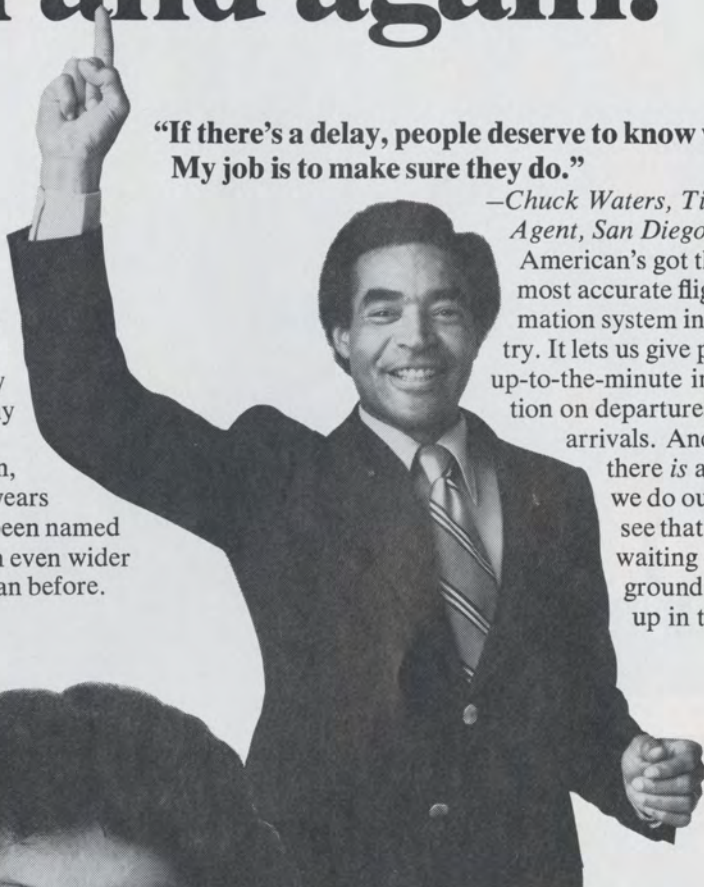


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Early staging rehearsals for this production of *Turandot* were held in the Armory on Mission street, where the set was taken from the Opera House and erected. Raymond Manton, as the Emperor Altoum, perches high over Peking/Mission Street as Montserrat Caballé sings "In questa Reggia."

and execute, with incredible forcefulness and precision, exactly what he wants the chorus to do. For example, in the first scene of the opera, he insists on seeing the varying reactions and changes in mood as the crowd, after its bloodthirsty sadism and cruelty towards Turandot's next victim, begins to soften and plead for the Prince of Persia's life. After a particularly difficult part, which is repeated several times, Ponnelle admonishes, "When you plead for his life, don't shake your hands like this [affecting a kind of minstrel-like wiggle]. Then it's like

Porgy and Bess," referring to the Gershwin work which had just finished a most successful run at the Opera House. The chorus laughs, the tension is broken, and the next time they do it just right.

Chorus director Richard Bradshaw, who has worked with Ponnelle before at Glyndebourne and is one of his staunchest supporters, remarks, "You know, with Jean Pierre no movement is arbitrary. Everything has a musical reason." [On a radio interview in 1974 Ponnelle commented, "My Bible is the music."] The chorus members, each

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Tenor Luciano Pavarotti goes over his music.

of whom he knows individually by name, respect and adore him. The same can be said of the lead artists who respond to his direction and contagious intensity with unalloyed enthusiasm. There is a sense of camaraderie and genuine enjoyment which reigns during a Ponnelle production. People who have worked with him are fiercely loyal and all declare that he is a genius.

Why does such a busy man, who is perhaps the most sought-after director in the opera world today, come back to San Francisco season after season, making it, for all intents and purposes, his American base? "There are several reasons for that," he answers. First, it was my old friend Kurt Adler who was the first to invite me to the United States 20 years ago, at the time when I was still only a designer [Ponnelle made his American debut here in that capacity with Carl Orff's *Carmina Burana* and *The Wise Maiden* in 1958]. He was also the first to invite me to the United States as stage director [for Rossini's *La Cenerentola* in 1969]. The other reason is that, in spite of all the difficulties

there are working in this country, in contrast to the way things are done in Europe—if only to mention the fact of having the technical rehearsals in the summer before doing the staging, of working with the chorus before the artists arrive, of not having enough rehearsals, etc.—here at the San Francisco Opera work is carried out extremely seriously from a professional point of view. The roster of artists is generally outstanding, the chorus is a marvelous instrument for a director to work with, the technical department continues to make enormous progress from year to year—and I'm not just talking about the new lighting improvements, but the scenery construction as well; the shop is one of the best in the world . . . This is not to mention the usual compliments one pays to the beauty of the city and its surroundings, the climate, etc., which unfortunately as a director I don't get to take much advantage of. Singers have a few days between performances. I'm usually on the next airplane after opening night. For all these reasons, I come back here very often." □

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

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

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

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

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

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

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

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

Enjoy our season!

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San Francisco Opera Association

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<i>Chorus Director</i>	Richard Bradshaw**
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paulette Haupt-Nolen†, Ernest Fredric Knell, Warren Jones, Terry Lusk, Christofer Macatsoris*, Louis Salemno
<i>Boys Chorus Director</i>	William Ballard
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell, Ghita Hager, Jacques Karpo*, Jean Pierre Ponnelle, Günther Rennert, Raf Vallone**
<i>Productions Designed by</i>	John Conklin*, C. M. Cristini*, George Jenkins, Ming Cho Lee, Jean Pierre Ponnelle, David Reppa*, Günther Schneider-Siemssen*
<i>Costume Designers</i>	Ray Diffen*, Peter J. Hall*, Pet Halmen, Maria-Luise Walek**
<i>Lighting Designer and Director and Art Consultant</i>	Thomas Munn
<i>Choreographers</i>	Rael Lamb*, Bonita Rose*
<i>Assistant Stage Directors</i>	Grischa Asagaroff*, Julie Bellisle†, Matthew Farruggio, Sheila Gruson**, Nicolas Joel**, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
<i>Language Coaches</i>	Nora Norden (German) Elena Servi Burgess (Italian and French)
<i>Production Assistants</i>	Larry French†, Michele LeMeteyer†, Nina Manos*, Renee Roatcap§*
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<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*
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<i>Master Electrician</i>	Michael Willcox
<i>Master of Properties</i>	Jack Philpot Perrie Dodson

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

The Knabe is the official piano of San Francisco Opera

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

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

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Kathleen Battle*
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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 Scott
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*
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Franz Ferdinand Nentwig**
Luciano Pavarotti
William Pell**
Ray Reinhardt*
George Shirley*
Cesar-Antonio Suarez*
Giuseppe Taddei
Michael Talley*
Eric Tappy
Giorgio Tozzi
Ragnar Tufving
Ivo Vinco*
Ingvar Wixell
Giorgio Zancanaro*

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

Chorus

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

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

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

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

Extra Chorus

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

Penelope Rains
Nancy Wait

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

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

Orchestra

1ST VIOLIN

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

2ND VIOLIN

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

VIOLA

Rolf Persinger *Principal*

Detlev Olshausen

Lucien Mitchell
Asbjorn Finess
Thomas Elliott
Jonna Hervig
Ellen Smith

CELLO

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

BASS

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

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
Donald Carroll
David 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 Z. A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy C. Lucchesi

HARP

Anne Adams *Principal*
Marcella De Cray

PERSONNEL MANAGER

Thomas B. Heimberg

LIBRARIAN

Lauré Campbell

Ballet

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

Jacqueline Low
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 Voisiné

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.
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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: Périssou

Stage Director: Karpo*

Designer: Skalicki

Chorus Director: Bradshaw

Wednesday, Oct 5, 7:30PM

Saturday, Oct 8, 8PM

Tuesday, Oct 11, 8PM

Friday, Oct 14, 8PM

Sunday, Oct 23, 2PM

Special Family-Priced Matinee

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

Conductor: Bradshaw

Stage Director: Karpo

Rehearsed by: Farruggio

Designer: Skalicki

Chorus Director: Bradshaw

Saturday, Nov 26, 1:30PM

AIDA

Verdi

IN ITALIAN

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

Conductor: Gavazzeni

Stage Director: Frisell

Set Designer: Reppa*

Costume Designer: Hall*

Choreographer: Lamb*

Chorus Director: Bradshaw

Production owned by the

Metropolitan Opera Association

Saturday, Oct 15, 8PM

Tuesday, Oct 18, 8PM

Friday, Oct 21, 8PM

Monday, Oct 24, 7:30PM

Sunday, Oct 30, 2PM

Saturday, Nov 5, 1:30PM

AIDA

Verdi
IN ITALIAN

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

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

ARIADNE AUF NAXOS

Strauss
IN GERMAN

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

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

TURANDOT

Puccini
IN ITALIAN

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

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

I PURITANI

Bellini
IN ITALIAN

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

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

New Production

UN BALLO IN MASCHERA

Verdi
IN ITALIAN

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

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

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

*San Francisco Opera debut
**American opera debut

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1977-1978 Season

December 1, 1977

May 28, 1978

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MAÏN

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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

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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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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.

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SAN FRANCISCO OPERA COLOR POST CARDS



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

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

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continued on p. 59

I want her to live in a world without cancer.

SOPHIA LOREN AND VERONICA MAZZARINI.



PHOTOGRAPHED BY TAZIO SECCHIARDI

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And it is not impossible.

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WFMT—AM 1450/FM 98.7	Chicago

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

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

KQED FM 88.5

SUNDAY MORNING AT THE OPERA

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

ARTS REPORTING SERVICE

Charles Christopher Mark, publisher of
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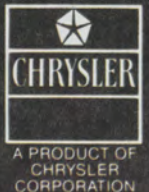


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Opera in three acts by GIACOMO PUCCINI
(last duet and finale by FRANCO ALFANO)
Text by GIUSEPPE ADAMI and RENATO SIMONI
Based on SCHILLER'S version of a play by COUNT CARLO GOZZI
(by arrangement with Belwin Mills Publishing Corp., sole U.S. agent for
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Turandot

(IN ITALIAN)

Conductor
Riccardo Chailly*

Production
Jean Pierre Ponnelle

Rehearsed by
Jean Pierre Ponnelle
and Nicolas Joel**

Scenery designed by
Jean Pierre Ponnelle

Costumes designed by
Pet Halmen

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Richard Bradshaw

Lighting Director
Christine Wopat*

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Philip Eisenberg

Musical Preparation
Warren Jones

San Francisco Boys' Chorus
William Ballard, *Director*

Production owned by Opéra du Rhin, Strasbourg

First performance: Milan, April 25, 1926

*First San Francisco Opera performance:
September 19, 1927*

SATURDAY, OCTOBER 29 AT 8:00

TUESDAY, NOVEMBER 1 AT 8:00

FRIDAY, NOVEMBER 4 AT 8:00 (Live broadcast)

WEDNESDAY, NOVEMBER 9 AT 7:30

SUNDAY, NOVEMBER 13 AT 2:00

WEDNESDAY, NOVEMBER 16 AT 7:30

SATURDAY, NOVEMBER 19 AT 1:30

CAST

A mandarin

Liù

The unknown prince (Calaf)

Timur

The prince of Persia

Ping

Pang

Pong

Three princesses

The emperor Altoum

Princess Turandot

Priests, guards, Mandarins, servants, people of Peking

Executioner

Executioner's assistants

The Pickle Family Circus Acrobats

Aldo Bramante

Leona Mitchell

Luciano Pavarotti

Giorgio Tozzi

Robert Johnson

Dale Duesing

Rémy Corazza**

Joseph Frank

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Gwendolyn Jones

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Donald Honor*

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Michael Lee Gogin*

**American debut

*San Francisco Opera debut

TIME AND PLACE: Peking in legendary times

There will be two intermissions during the performance

*Please do not interrupt the music with
applause*

*Latecomers will not be seated during the
performance after the lights have dimmed
in order not to disturb patrons who have
arrived on time*

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

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

SYNOPSIS/TURANDOT

ACT ONE—At sunset before the Imperial palace in Peking, a Mandarin reads the crowd an edict; any prince seeking to marry the Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; the bloodthirsty citizens rush forward to kill him in a surge of mass hysteria, but are repulsed by the guards. In the tumult a slave girl, Liù, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calaf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary. When Timur reveals that only Liù has remained faithful to him, Calaf asks her why; she replies it is because once long ago he smiled at her. As the sky darkens, the mob again cries for blood, but greets the moon with sudden, fearful silence. The onlookers are further moved when the Prince of Persia passes by, and call upon the princess, hidden in the palace, to spare him. Calaf, too, demands that she appear; as if in answer Turandot steps onto her balcony, with a contemptuous gesture bidding the execution proceed. The crowd falls prostrate, and Turandot withdraws. As the death cry is heard Calaf—who has been transfixed by the beauty of the unattainable princess—strides to the gong that announces a new suitor. Turandot's three ministers, Ping, Pang and Pong, attempt to discourage him. When Timur and the tearful Liù also beg him to reconsider, Calaf seeks to comfort them; but as their pleas reach new intensity, he strikes the fatal gong and calls Turandot's name.

ACT TWO—In a palace pavilion, Ping, Pang and Pong lament Turandot's bloody reign, praying that love will soon conquer her icy heart and peace return. The three let their thoughts dwell on their beautiful and peaceful country homes, but the noise of the populace gathering to hear Turandot question the new challenger calls the ministers back to harsh reality.

Before the palace, the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Turandot enters to describe how her beautiful ancestor, Princess Lou-

Ling, was brutally slain by a conquering prince; in revenge, she has turned against all men and determined that none shall ever possess her. Then, facing Calaf, she poses her first question: What is born each night and dies each dawn? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice but burns? A tense silence prevails until Calaf triumphantly cries "Turandot!" While the crowd voices thanks, the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life. Turandot accepts, as the crowd repeats the Emperor's praises.

ACT THREE—In the palace gardens, Calaf hears a proclamation: on pain of death no one in Peking shall sleep until Turandot learns the stranger's name. The prince muses on his impending joy, then Ping, Pang and Pong try unsuccessfully to bribe him to leave the city. As the fearful mob threatens him with drawn daggers to learn his name, soldiers drag in Liù and Timur; Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liù cries out that she alone knows the stranger's identity but will never reveal it. Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret; "love," replies the girl. When the princess signals the ministers to intensify the torture, Liù falls on a dagger and kills herself. The crowd, fearful of her ghost, retreats in horror. Turandot remains alone to confront Calaf, who kisses her impetuously. Knowing emotion for the first time, Turandot weeps. The prince, now sure of his victory, reveals his identity.

As the people hail the Emperor, Turandot triumphantly announces the stranger's name: it is Love. As Calaf rushes to embrace her, the court hails the power of love and life.

"And 'Turandot?'"

Puccini's Unfinished Deathbed Legacy

During his final anguished moments, after he had received extreme unction from the Papal Nuncio and signalled a gesture of farewell to his family, Puccini is said by his biographer and friend, Arnaldo Fraccaroli, to have made an automatic movement of his hand, as though tracing a melody on an invisible keyboard.

If so, the music must surely have been from *Turandot*, his all but finished last opera. The composer, as is well known, died of cancer of the throat in a Brussels clinic, the Institut de la Couronne, on November 29, 1924. But *Turandot* had obsessed his mind ever since the subject was first suggested, more than four years earlier, in March, 1920. In fact, he had taken with him to Brussels all his sketches for the opera's great closing duet and finale, and a brief letter he wrote from the clinic to one of his two librettists, Giuseppe Adami, a few days before his fatal operation and subsequent heart failure, ended simply with the urgent question: "And *Turandot*?"

Strict accuracy is difficult to guarantee, since even as related by experts the details do not always gibe completely, but as far as can be ascertained Renato Simoni, the opera's other librettist, and Puccini himself, may claim joint credit for proposing the idea of *Turandot*. Simoni, a scholarly editor and author (who, incidentally, was something of an authority on China), seemed to Puccini when the two first met in 1919 an excellent choice to join with Adami in finding a successor to *Il Trittico*, first presented the preceding year at New York's Metropolitan Opera. Adami had supplied the texts for two other Puccini works—*Il Tabarro* (one of the three components of the *Trittico*) and *La Rondine*.

During a flying visit by the composer to Milan from his home at Torre del Lago, near Lucca, the three met for lunch at a Milanese restaurant and Simoni suggested that they might do well to consider the works of the prolific 18th century dramatist, Count Carlo Gozzi (1720-1806), especially his ten *Fiabe* (fables, or fairy tales). It was seemingly Puccini who went from the general to the particular, and proposed that they decide to examine the 1762 *fiaba* entitled *Turandotte*, almost certainly derived from the Arabian Nights. A number of factors may have made the tale familiar: he may have remembered seeing or hearing about Max Reinhardt's production of the Gozzi play in a German adaptation by playwright and novelist Karl Vollmöller; he may have recalled that the only opera composed by his erstwhile teacher, Antonio Bazzini, was a *Turanda* (given unsuccessfully at La Scala in 1867), or he may have had in mind Ferruccio Busoni's *Turandot*, seen in Zurich in 1917 in double harness with that composer's *Arlecchino*.*

In any event, the meeting in the restaurant ended with Simoni sending to his home for a copy of *Turandotte*, which Puccini took with him to read on the train journey back to Torre. For the record, it should be stated that the book was not the original Gozzi play, but a version made of it by Schiller in 1803 and translated back into Italian by Andrea Maffei, who had previously adapted Schiller's *Die Räuber* (The Robbers) for use by Verdi as *I Masnadieri*. Puccini thus came to his subject in a somewhat roundabout way, and his correspondence with Adami shows that much as it intrigued him he was well aware that considerable adaptation was needed.

There are certainly many differences between the play and the opera, both in characterization and in timbre. Perhaps the most striking feature is that whereas the opera may be said to be predominantly tragic in tone, despite its "happy" ending (if anyone can forget the death of Liù so soon), the play is comedy throughout, except for the execution of an unsuccessful prince at the beginning, as in the opera. Much of it is genuine *commedia dell'arte*, with masks more prominent and more slapstick than the three—Ping, Pang and Pong—in the opera. The Princess herself is a good deal less sadistic and relentless in the play and is more an ardent feminist than the avenger of a cruelly wronged ancestress. By and large, reading it, specially in a light-hearted English translation, one is reminded irresistibly of a *settecento* Gilbert and Sullivan!

On the serious side, however, the outstanding difference is the inclusion of Liù, a character invented by Puccini and a direct descendant of Mimi and Butterfly. She has no real counterpart in the play, which contains only a treacherous slave named Adelma, who is actually a princess herself (Oh shades of *Aida*!) and who knew Calaf before but who betrays him out of spite and jealousy by revealing his name when he refuses to flee with her.

In creating Liù, it is possible that Puccini may have been influenced by a tragedy in his own household—the death of Doria Manfredi, a young maid servant who committed suicide after the composer's wife, Elvira, had unjustly accused her of having an affair with him. The little slave girl is at all events a typical Puccini heroine, and he himself wrote the words of her famous last aria "*Tu, che di gel sei cinta*."

Another possible personal connection is Ping's nostalgic aria at the opening of Act II, when he expresses his longing for his little house in Honan, with its blue lake surrounded by bamboo. Could this not be an echo of Puccini's distress at having to leave his beloved villa at Torre del Lago for Viareggio, because of the noise and stench emanating from a peat factory erected nearby? He described the enforced move as "the greatest sorrow of my life."

Throughout the four years during which they labored over the opera, the composer hounded his librettists un-

*There are altogether some two dozen musical works (not all of them operatic, of course!) associated with Gozzi's play.

ceasingly, and when he did (or did not) receive instalments of the text, his moods swung back and forth through a whole gamut of emotions from despair to soaring hope. Some extracts from letters written at various times offer a taste of the vacillations which tormented him: "*Turandot* gives me no peace. My life is a torture because I fail to see in this opera all the throbbing life and power which are necessary in a work for the theatre if it is to endure and hold" . . . "*Turandot* is going well; I feel that I am on the highroad." . . . "*Turandot* is groaning and travailing, but pregnant with music." . . . "I am in black despair about *Turandot*." . . . "*Turandot* is advancing, with slow steps but sure." . . . "My thoughts are on the lovely *Turandot*, lovely in her newest attire, thanks to the great *tailleur*, Adamino."

Parenthetically, it may be of some small interest to insert at this point a little-known sidelight on the writing of the *Turandot* libretto. When Giovacchino Forzano, librettist of *Suor Angelica* and *Gianni Schicchi*, was interviewed by this reporter in Rome in 1965, he disclosed that some of the lines were written by him. Unfortunately with the passage of years (he died in 1970 at the age of 86) he could not remember exactly which they were, although he thought they were near the beginning of what is now the second act. As he told it, what happened was this: at one point when he was very depressed during the tortuous to-ing and fro-ing with the libretto, Puccini came to him nearly in tears, saying that he was "ruined" because he did not have enough material for *Turandot*. He then ran through for Forzano the exceedingly long first act, which as then written did not end until the riddles scene. After hearing it, Forzano pointed out to the distraught composer that with only a little enlargement the text could provide two acts instead of only one. The first act, he suggested, should end with Calaf striking the gong, and the second one with the posing of the riddles. The new lines were written partly by Simoni and Adami and partly by Forzano, with the understanding that Puccini would not reveal Forzano's role, but would instead claim authorship himself. The promise, however, was not kept. During rehearsals of the opera at La Scala, after Puccini's death an during Forzano's seven-year stance as *regista* (director) there, Simoni told him he knew the so-called secret. Forzano added that he bore no grudge since the composer was "a sick man at the time."

Forzano also recounted a touching little incident, a pathetic attempt at a joke by the dying Puccini, whose normally rich bass voice was being transformed into a tenor by the growth in his throat. "Oh Arturo, listen to my voice," Forzano quoted him as saying to Toscanini near the end. "I myself shall try to sing *Turandot* at La Scala!"

Puccini was well aware, of course, that the opera, his first "spectacular," with full chorus, was in a different category from any of his other works. A few months before he died he wrote to Adami: "Hour by hour, minute by minute I think of *Turandot*, and all my music that I have written up to now seems to me something quite different, and pleases me no more." And earlier, to Simoni, "I don't think I have ever become so absorbed in a work as I am in *Turandot*." Along with the absorption, however, came a distressing mistrust of his own abilities, together with a desperate feeling that he was racing against time. "*Turandot* languishes . . . and I don't feel myself capable of composing music," he wrote to his English confidante and mentor, Sibyl Seligman. "If I had a charming, light sentimental subject, a little sad and with a touch of burlesque in it, I think I could still do some good; but with a *serious* subject—a *really* serious subject—no." And a few months later, again to Sibyl: "As I see the opera, it's a very beauti-

ful thing—but shall I be able to do it, and shall I be able to do it well? I'm a little doubtful because it is the kind of opera that terrifies me."

What preoccupied him more than anything else was the final duet for *Turandot* and Calaf at the end of the opera. "The duet, the duet," he kept reiterating to his librettists, calling it "the kernel" and "the *clou*" of the whole work. "Let the coming of love be as a shining meteor while the people shout in ecstasy, their taut nerves vibrating to the pervading influence like the deep-toned strings of a violoncello," he exhorted Adami.

With tragic irony he was destined to die before he could put the climax into final form, although he had made a number of preliminary sketches, and had he received the verses earlier than the time (in 1924) when they were at last evolved to his satisfaction it is virtually certain that he would have completed the opera. "I'm at work on the duet," he wrote to Sibyl at the end of March 1924. "It's difficult, but I shall end by doing it . . . and then the opera (if God wills) will be finished."

The superstitious may feel that his obsessive insistence on the ending implied some sort of premonition on Puccini's part, and the idea is reinforced by his much-quoted prediction that when the opera was heard for the first time the conductor would turn to the audience after the death of Liù (just before the final duet) saying "And here the master laid down his pen." Premonition or not, the composer was sadly accurate in his forecast. This was the gist of the words Toscanini uttered when *Turandot* received its historic world première at La Scala on April 25, 1926, with Rosa Raisa, Maria Zamboni nad Michele Fleta as the principals. On that evening, the conductor ordered the curtain to be rung down after he had spoken, but it was the only time the opera was performed incomplete. Toscanini had entrusted the very difficult task of finishing it to Franco Alfano, a much younger Neapolitan composer who had several operas to his credit, notably *Resurrezione* (1904), and whose style had been considerably influenced by Puccini. Even so, his first version did not satisfy the conductor, who returned it to him for revision.

The material Alfano had to work from (decipher would be more accurate) comprised 36 pages of notes, sketches and hieroglyphics, among them such mystifying entries as "find melody" and, of all things, "then Tristan." A good deal of criticism has been leveled against him on the manifestly unfair grounds that the finale does not sound as it would have sounded had Puccini finished composing it. This is incontrovertibly true, but in rebuttal it must be said that no one can in fact be sure exactly how it would have sounded, and that Alfano undoubtedly did his best to carry out Puccini's ideas.

Writing in the magazine *La Scala*, Teodoro Celli, music critic of the *Corriere Lombardo*, who made a special study of the case, says: "Examination of the material can only inspire admiration for what Alfano managed to achieve, not only with the technical mastery of an expert, but also with extreme respect and fidelity towards Puccini's intentions." At the same time, there are few who would not agree with Simoni, who wrote in a 1921 letter speaking of the whole opera: "Only Puccini could tackle such a vast, original and provocative canvas. Rich color, overflowing humanity, well-characterized exoticism, all are there in profusion; and bright melodic oases relieve the inexorable thrust of the drama like deep breaths of pure air." Let us hope that this was the music Puccini heard on his deathbed, including, above all, the supreme duet no one else has been able to hear.

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continued on p. 61

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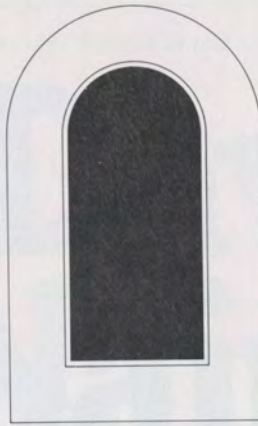
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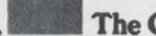


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Profiles

RICCARDO CHAILLY

JEAN PIERRE PONNELLE

PET HALMEN



In the last few years 24-year-old Italian conductor Riccardo Chailly, who makes his debut with the San Francisco Opera leading performances of *Turandot*, has gained a considerable reputation in the musical world. He studied composing at the Verdi Conservatory in his native Milan, and conducting with Piero Guarini in Perugia and with Franco Caracciolo in Milan. During 1972, he was assistant director for the Symphony Concerts of La Scala under Claudio Abbado. He subsequently conducted concerts throughout Italy and in various cities in Switzerland, Germany and Poland. Maestro Chailly made his operatic debut in Milan, conducting Massenet's *Werther* in 1973. The following year he bowed in his American debut at the Lyric Opera of Chicago with *Madama Butterfly*, and returned there for *Rigoletto* in 1976. Earlier that year he opened the season conducting Gluck's *Iphigenie en Tauride* at Palermo's Teatro Massimo, where he also led Stravinsky's *The Rake's Progress*. The young conductor launched the 1976/77 season at Parma's Teatro Regio with *Simon Boccanegra*. This past summer he wielded the baton for Verdi's *I Masnadieri* at the Hans Werner Henze festival in Montepulciano.

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

Rumanian-born set and costume designer Pet Halmen returns to the San Francisco Opera as costume designer for *Turandot*. He made his debut in that capacity in the Company's new production of *Der Fliegende Holländer* in 1975. He began his career as apprentice theater painter in West Berlin. He then became assistant for set and costume designs to Jean Pierre Ponnelle. His collaboration with Ponnelle includes the costume designs for a television production of Orff's *Carmina Burana*, a Monteverdi cycle in Zurich, *Salome* in Cologne, *Turandot* in Strasbourg and, most recently, *L'Elisir d'Amore* in Hamburg. Halmen has also worked with stage directors Gian-Carlo Menotti, Oscar-Fritz Schuh and August Everding, among others, and in ballet with choreographers John Cranko and Erich Walter. He also designs record covers, posters and illustrations for magazines. In 1976 he had an exhibition of his works in New York. Halmen's 1978 plans include productions of *Don Carlo* at the Metropolitan Opera and the Hamburg State Opera, and *La Bohème* at the Paris Opera.

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MONTSERRAT CABALLÉ



World-renowned Catalan soprano Montserrat Caballé makes her long-awaited San Francisco Opera debut singing the title role of *Turandot* for the first time in her career. Celebrated for her bel canto and Verdi heroines, she has recently ventured into the heavier dramatic soprano repertoire with appearances as Tosca in Barcelona, Mannheim and Naples, and in the demanding title role of Cherubini's *Médée* in Barcelona. In her native city this winter Miss Caballé also sang Sieglinde opposite the Brünnhilde of Birgit Nilsson in a concert version of *Die Walküre*. The diversity of her repertoire, which includes Mozart, Rossini, Bellini, Donizetti, Verdi, Puccini, Strauss, Gounod, Prokofiev, Hindemith, Stravinsky and several contemporary composers (she premiered Manuel de Falla's scenic cantata *Atlantida* and Luigi Nono's *Poema Sinfonica*) in addition to the zarzuelas of her native Spain, is exceeded only by the vast number of roles she has enacted and recorded. Miss Caballé made her operatic debut in 1956, and her North American debut in the title role of Massenet's *Manon* in Mexico City in 1964. She first appeared in this country in a spectacularly received Carnegie Hall performance of Donizetti's *Lucrezia Borgia* in 1965. The following year she debuted at the old Metropolitan Opera as Marguerite in *Faust*. She has specialized in the Verdi repertoire there, singing the soprano leads in *Luisa Miller, Il Trovatore, La Traviata, I Vespri Siciliani, Un Ballo in Maschera, Don Carlo, Aida* and *Otello*. Later this season she will sing the title roles of *Adriana Lecouvreur* at the Metropolitan and *Tosca* at Covent Garden.

LEONA MITCHELL



The career of young American soprano Leona Mitchell has been meteoric since she won the San Francisco Opera Auditions and the first Kurt Herbert Adler Award in 1971. The following year she was an apprentice with Santa Fe Opera and returned here to make her debut singing minor roles in *Elektra* and *Don Carlo* in 1973. In the summer of 1975 she sang Bess in a concert version of *Porgy and Bess* with the Cleveland Orchestra under Lorin Maazel, with whom she later recorded the role for London records. 1975 also saw her debut as Mimi in *La Bohème* with the Houston Grand Opera and as Mathilde in Rossini's *Guillaume Tell* at the Liceo in Barcelona. By the end of the year she had made her Metropolitan Opera debut as Micaëla in *Carmen*. There quickly followed performances as Suzel in Mascagni's *L'Amico Fritz* with Spring Opera Theater of San Francisco, as Liù in *Turandot* and Tatiana in *Eugene Onegin* with l'Opéra du Rhin in Strasbourg and as Liù and Micaëla in Geneva. In the summer of 1976 she returned to Santa Fe for the Countess in *The Marriage of Figaro*. During the 1976/77 season at the Metropolitan, Miss Mitchell sang Lauretta in *Gianni Schicchi* before appearing for the first time as Cio-Cio-San in a rapturously received *Madama Butterfly* with the Australian Opera in Sydney. The soprano has appeared in concert with numerous American orchestras including the San Francisco Symphony with whom she sang the soprano solo in Beethoven's *Incidental Music to Egmont* and the *Ninth Symphony*.

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



After a stunning debut with Spring Opera Theater as Vitellia in Mozart's *Titus*, Pomona native and California-trained soprano Carol Vaness makes her first appearance with the San Francisco Opera as the Priestess in *Aida*, Queen Enrichetta in *I Puritani* and a lady-in-waiting in *Turandot*. At California State University Northridge, where she recently earned an M.A. in music, her leading opera roles included Ottavia in *The Coronation of Poppea*, Cleopatra in Barber's *Anthony and Cleopatra*, Donna Anna in *Don Giovanni*, Ellen Orford in *Peter Grimes* and the title role in *Tosca*. Miss Vaness was the 1976 winner of the Schwabacher Award for first place in the San Francisco Opera Auditions. As Los Angeles regional winner that year, she joined the Merola Opera Program and performed Giulietta in *Tales of Hoffmann*. She was also among the national finalists in the 1977 Metropolitan Opera Auditions. As a guest soloist, Miss Vaness has appeared with the Stern Grove Symphony Orchestra under Kurt Herbert Adler, the Desert Symphony, the Irvine Master Chorale and, most recently, at this year's Carmel Bach Festival. Miss Vaness is the Atlantic Richfield Company Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.



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GWENDOLYN JONES

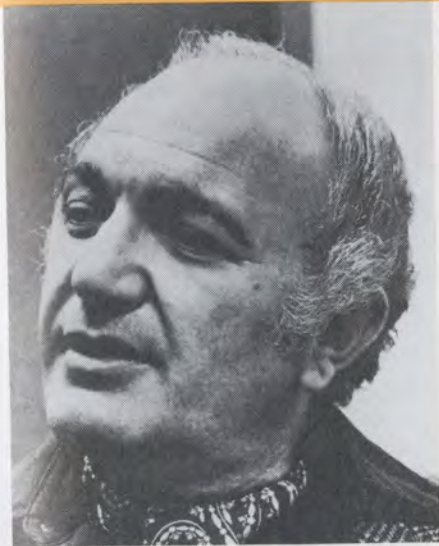


In her third season with the San Francisco Opera mezzo soprano Gwendolyn Jones sings Glasha in *Katya Kabanova*, Flosshilde in *Das Rheingold*, Dryade in *Ariadne auf Naxos*, a lady-in-waiting in *Turandot* and Siebel in the student matinee and special popular-priced performances of *Faust*. She was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

LUCIANO PAVAROTTI



Italian tenor Luciano Pavarotti, who sings Calaf in *Turandot* for the first time on any opera stage, has been a local favorite since his 1967 debut here in his signature role as Rodolfo in *La Bohème*. He last appeared at the Opera House in a SRO recital in February. Pavarotti made his operatic debut in Reggio Emilia in 1961 as Rodolfo. After appearing outside Italy for the first time in 1963 as Edgardo in *Lucia di Lammermoor*, he was heard in rapid succession in the opera houses of Vienna, Zurich and London. In 1964 he performed Idamante in *Idomeneo* at the Glyndebourne festival. His La Scala debut came in 1966, again as Rodolfo, the role of his Metropolitan Opera debut two years later. In recent years Pavarotti has been expanding his repertoire by assuming several dramatic tenor roles, beginning with Manrico in a gala opening night *Il Trovatore* with the San Francisco Opera in 1975 opposite Joan Sutherland, Elena Obraztsova and Ingvar Wixell. He opened the 1976/77 season at the Met in the same role opposite Renata Scotta. During the 1976 season he sang his first Cavardossi in *Tosca* with the Chicago Lyric Opera, and repeated the role in April at Covent Garden. The tenor comes to San Francisco fresh from a series of performances as Nemorino in *L'Elisir d'Amore*, first in Hamburg and most recently in Chicago, where he opened the 1977 season. In addition to Rodolfo, Edgardo, Nemorino and Manrico, San Francisco audiences have applauded him as Riccardo in *Un Ballo in Maschera*, Fernando in *La Favorita* and Rodolfo in *Luisa Miller*. With Maestro Kurt Herbert Adler he recorded a best-selling album of Christmas songs, *O Holy Night*.



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



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



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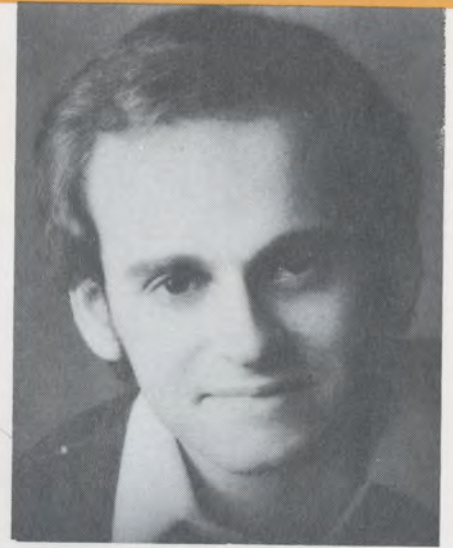
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RÉMY CORAZZA



French lyric tenor Rémy Corazza makes his American debut with the San Francisco Opera as Pang in *Turandot*. He obtained first prize at the Conservatory of Toulouse and pursued his studies at the Paris Conservatory, where he won several other first prizes. After making his operatic debut as Beppe in *I Pagliacci* at the Opéra-Comique, Corazza became a member of l'Opéra du Rhin, where he has sung for the past three seasons and where he also teaches voice at the Conservatory. Corazza's repertoire includes such rarely heard French roles as Gérald in Delibes' *Lakmé*, Wilhelm Meister in Thomas' *Mignon*, Vincent in Gounod's *Mireille* and the title roles of Rossini's *Le Comte Ory* and Offenbach's *Orphée aux Enfers*.

JOSEPH FRANK



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



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



A long-time favorite of San Francisco audiences, character tenor and San Francisco resident Raymond Manton returns for his 23rd consecutive season with the San Francisco Opera to portray Altoum in *Turandot*. It is his 38th role with the Company in an impressive gallery of portraits which includes Beppe in *I Pagliacci*, Remendado in *Carmen*, Andreas in *Wozzeck*, Don Curzio in *Le Nozze di Figaro*, Vogelgesang in *Die Meistersinger*, Bardolph in *Falstaff*, Prince Yamadori in *Madama Butterfly*, the Simpleton in *Boris Godunov* and the Shepherd in *Tristan und Isolde*. Manton has also appeared on several occasions with Spring Opera Theater of San Francisco, in particular as Baron Puck in Offenbach's *The Grand Duchess of Gerolstein* (1973 and 1974) and Guglielmo Antolstoinolonoff in Donizetti's *Viva la Mamma* (1975). In leading tenor roles with SPOT, he earlier sang Almaviva in *The Barber of Seville* and Alfredo in *La Traviata*. In addition to opera appearances in San Francisco, Manton has performed with the opera companies of Houston, Seattle, San Diego, Los Angeles, Portland and Boston, and has been a frequent soloist with the San Francisco Symphony and other major West Coast orchestras.

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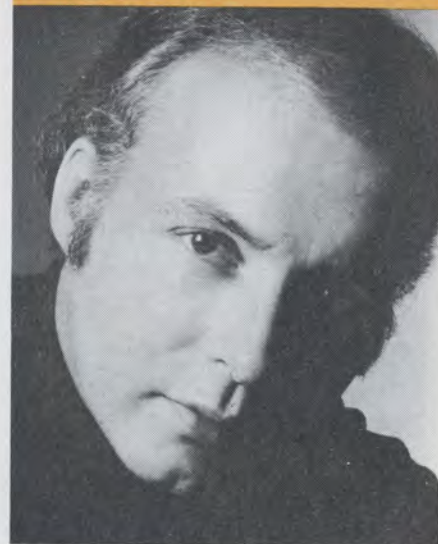
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ROBERT JOHNSON



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

he was with all his women," she adds, smiling. "He was a very romantic lover, a very sentimental man. My feeling for Puccini is great. The way he treats the women in his operas! The music is so beautiful, and very elegant. I think Puccini should be sung with elegance. Manon is elegant all the time. And of course Liù and Butterfly with their oriental fragility. And even Mimi; her part is very elegant too. It's characteristic of tubercular girls to be sweet and dreamy. Some of my colleagues do Mimi, Liù, Tosca and sing them all the way through with the same big voice.

In Italy we were not educated that way. [Miss Albanese studied with the great Giuseppina Baldassare-Tedeschi before making her official opera debut in *Butterfly* in 1935.] The voice has to build gradually and change with the emotional context.

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a Japanese movie? Then you know what I mean."

The soprano obviously has a deep feeling for Cio-Cio-San, her most famous role. She performed it in eleven different seasons with the San Francisco Opera, and it served as her debut role in most of the major opera houses. Reviewing her debut performance in *Butterfly*, the San Francisco Chronicle critic Alfred Frankenstein wrote, "... its fragile and delicate, its sure-fire theater was relieved of every taint of the spurious, and its appeal to the heart rang clear and true. Licia Albanese, who came with little preliminary ballyhoo... in this one performance became a star whom one will want to hear many times in many roles. For Miss Albanese is really an artist. Her appeal is more than that of a lovely voice, although she has an amply beautiful voice. It is more than a very sympathetic and personal style. It is these things plus the utmost refinement and integrity in the large and the small, in projection of the big outline and the modelling of the least motif and phrases..."

When the soprano first began singing *Butterfly* in Italy, she wore costumes given to her by Baldassare-Tedeschi. Over the years she changed these frequently and many came from a little shop on Post Street called, appropriately enough, *Madame Butterfly*, run by a Mrs. Ino. "She got costumes for me from Japan — the most beautiful things. In *Butterfly* you know there are three costume changes in Act I alone. She comes in as a geisha with a bow and flowers in her hair. For the wedding she must wear a black kimono embroidered with gold. Then at the end of Act I, a white kimono with embroidered

flowers. I had one made of white Japanese gauze with silver roses.

"Beautiful costumes and solid, heavy scenery are so important. In a room with ceiling, walls and furniture, it makes you feel you are there. Also the voice projects better in a closed set. Now everything is paper-thin and trembles when you close the door. When opera is not presented well, when there are shabby sets and costumes, and sloppy staging, my heart falls down and I lose the joy, the beauty of it.

"Opera should be like a dream, a fairyland," she continues. "It should be done in a beautiful, elegant way. If I had a new jewel, a new necklace, a new wig, that made the evening for me. You know, in Massenet's *Manon* I didn't use the same wigs or the same coiffure as in Puccini. For Act I of Massenet, for example, I had a wig with curls in the back. And in the Puccini I had a different white wig for each act, except Act IV, of course. You don't comb your hair in the desert when you're dying of fever."

The soprano then proceeds to tell the story of the last act of *Manon Lescaut* as if it were fact, not fiction. ("Thank God he didn't die in the desert with Manon. But maybe he wanted to die with her; it's a very desperate love.") This complete sincerity and conviction, this total belief in what she is acting and singing, always comes through in any Albanese performance and is an essential part of her direct and immediate appeal to the audience.

She has her firm ideas of how her favorite operas should be played, and does not approve of the way some



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modern stage directors tamper with the staging and what she feels are the composer and librettists intentions. "Sometimes they ruin Puccini for me," she bewails. "In *Tosca*, for example, they have Tosca and Cavaradossi kiss in the Church in Act I. Tosca would never do that. She's too religious. And in the new staging at the Met, in Act II she's lying on the floor and Scarpia gets on top of her. In the room? I never heard of anything like that in my life! If I were Tosca, I would kick the director! "They want to put sex in and take away the beauty," she continues reprovingly. "In the Act I finale in *Bohème*, when they join voices in 'Amor, amor,' instead of going out of the studio singing of their beautiful love, they shut the door behind them and have a love scene. I can't stand that. If that happened to me, I'd say, 'No, open the door. Let's go to the Café Momus first," she says with a laugh, but in all seriousness. Miss Albanese is a traditionalist and proud of it.

Much of the soprano's professional life has been in service to Puccini. She recalls how she was the first soprano to do a complete recital album of the composer's arias. "They wanted to put a picture of a Japanese or Chinese face on the record jacket. But I said, 'No, I'm not going to put my picture on the front. I want Puccini's picture. So on my *Albanese Sings Puccini* album there's that beautiful shot of Puccini with a cigarette and a gray coat on. I was the first one. After that they all imitated me."

Miss Albanese also recalls the all-Puccini concert she gave on the 20th anniversary of her 1940 debut at the

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Metropolitan Opera. "There were 15 arias," she says, enumerating them, "and I heard someone say, 'She will not make it.' But I did. I made it good. At the end I was sailing. I felt I could sing more and more."

The soprano, who performed more Puccini heroines at the San Francisco Opera and the Metropolitan Opera than any other singer, would love to add one more to her repertoire before she retires — Minnie in *La Fanciulla del West*. When asked if that wasn't a heavier role than she was used to singing, Miss Albanese unhesitatingly replied, "I think I'm ready for that now. Ever since singing the heavier roles, which I started in San Francisco with Donna Anna opposite Schwarzkopf and Siepi, the voice is more in the right place. I felt much better vocally when I sang those big roles. For me to sing too low is still hard. But I'm really strong now, the middle voice is steadier, and I can do better than ever. Those roles now sit much easier in my throat."

The great affection with which San Francisco Opera audiences hold Miss Albanese was most recently demonstrated when the soprano and her husband, New York stock broker Joseph Gimma, came to San Francisco to inaugurate an exhibition of costumes and other memorabilia commemorating her illustrious career here, and to personally donate busts of the singer and the late Maestro Fausto Cleva to the San Francisco Opera. When she appeared in general director Kurt Herbert Adler's box for the September 24th performance of *Adriana Lecouvreur*, the audience broke into spontaneous and prolonged applause, giving their beloved diva a standing ovation.



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In her New York apartment last spring, Miss Albanese sits under a portrait of herself as Violetta in *La Traviata*.

This affection is amply returned, for Miss Albanese retains a very warm spot in her heart for the Bay City and its residents. "San Francisco has a special significance for me. Not only because I felt the love of the audience so much, but also because I sang so many of my roles for the first time there: Maddalena in *Andrea Chenier*, Manon Lescaut, Norina in *Don Pasquale*, Martha, Donna Anna and Zerlina, Desdemona, Margherita in *Meistofele*, Antonia in *Les Contes d'Hoffmann*, Suor Angelica, the Countess in *Le Nozze di Figaro*, Concepcion in *L'Heure Espagnole*.

"This was made possible because of the faith and trust which Maestro Merola had in young artists, a faith which has been carried on with the same devotion by Maestro Kurt Adler. Under the guidance of these two great men, the San Francisco Opera is second to none in the world.

"Yes, there is so much to remember. First, the warmth of so many affectionate friends. Then, the night of my debut as Madama Butterfly. Also the silver anniversary of the Company when I had the honor of singing Violetta in *La Traviata*. And I returned to San Francisco to celebrate your 50th anniversary when I sang with Maestro Adler at Stern Grove.

"I can still remember those first rehearsals in the opera house," she reminisces. "I was very young, but the atmosphere was so warm and friendly that I felt I was a member of a beautiful family. We had long, long rehearsals and sometimes we even forgot to eat lunch. But these rehearsals made me feel sure of myself so that I was never nervous. And in San Francisco I had the privilege of working with so many great artists — Pinza, Rethberg, Bjoerling, Svanholm, Baccaloni, di Stefano, Del Monaco, Rossi-Lemeni, Tucker, Pearce, Merrill — too many to mention."

While reminiscing about former colleagues, Miss Albanese recalls Mario Lanza, with whom she performed in the motion picture *Serenade*, playing

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Licia Albanese as Donna Anna in *Don Giovanni* with Jan Peerce as Don Ottavio.

Desdemona to his Otello in an Act III excerpt from the Verdi masterpiece. "He had such a beautiful voice; perhaps more beautiful than Caruso's. It wasn't true when people said he had a small voice which was amplified for records, radio and television. His voice was tremendous, with a lot of fire, and he could sing the highest notes you can imagine for a tenor. When we did the duet for the film, I wanted to repeat it several more times — I was never satisfied with what I was doing. But he was perfect — the tone, the pitch, the quality, everything was beautiful. You know what I regret so much? That I never asked him to record duets with me. He would have done it. But you know me," she adds in a tone of cheer-

ful self-deprecation, "I never think of such things. He was so nice, so calm. I think they made too much of this naïve young man; they put too many pressures on him. I told him, 'Go to Italy to the place where your mother and father were born.' He went there, and he died."

All of a sudden the nostalgic moment is interrupted by the jingle-jangle of a dog collar. A large Hungarian noble vizsla named Honey comes ambling into the room and snuggles up against its mistress. Miss Albanese, affectionately petting and caressing the beautiful and friendly animal, and receiving the same love back in return, tells how

continued on p. 87

College Opera Association

The College Opera Association, a subsidiary of the San Francisco Opera Guild, is a group of students representing more than twenty college and university campuses in the Bay Area, from Sonoma State in the north to the University of the Pacific in the east to the University of California at Santa Cruz in the south. Through its activities, the College Opera Association seeks to stimulate greater interest in opera among college students.

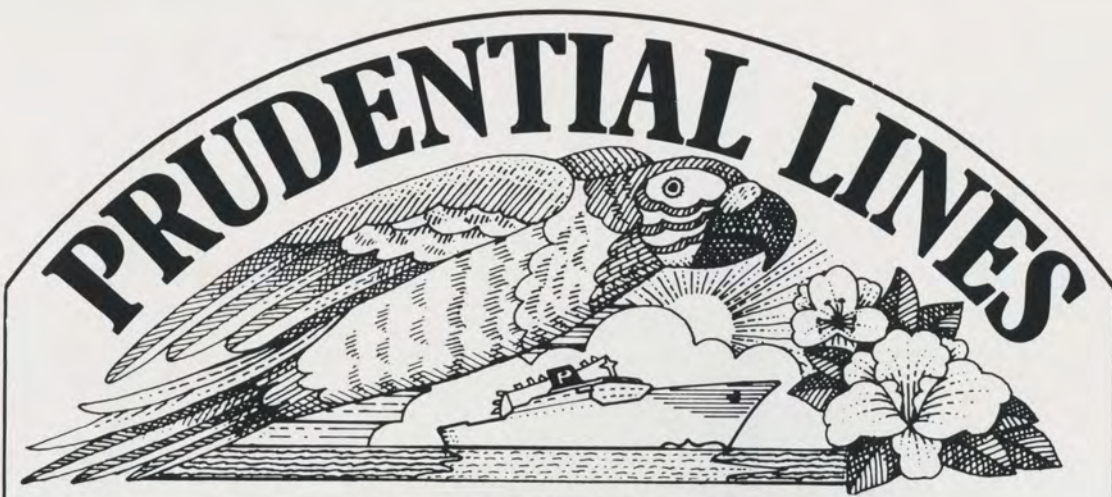
So that they may more fully appreciate what is involved in the mounting of an opera production, the students are given the opportunity of visiting backstage at the War Memorial Opera House, visiting the set shops, attending demonstrations by wig and make-up artists, and having discussions with musicologists, critics, directors, conductors and performers. The students are able to meet in an informal atmosphere not only with young singers just embarking on their careers, but also with some of the international stars who appear with the San Francisco Opera each year. The most exciting activity of the College Opera Association each year is the possibility of attending various rehearsals of a production, from its inception to the final dress rehearsal.

Thanks to a generous subsidy from the San Francisco Opera Guild, College Opera Association students are also able to purchase tickets to the San Francisco Opera at substantially reduced prices.

The College Opera Association always welcomes new members, whether students from schools already represented, or students from new campuses. For further information please write to Jack Palmtag, College Opera Association, San Francisco Opera Guild, War Memorial Opera House, San Francisco, California 94102.

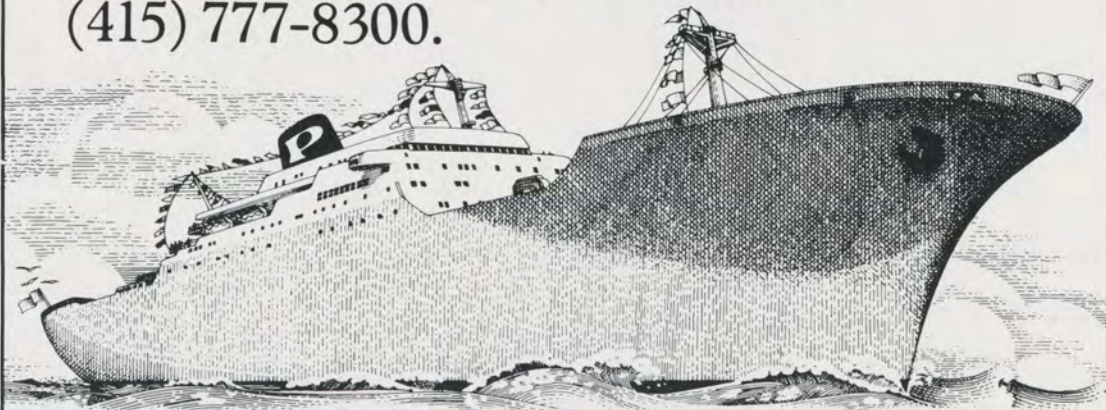


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it suddenly entered their lives four years ago when the Gimma family was vacationing at their country home on the Connecticut shore. "She just came up to us one day. She was so hungry; we fed her baked macaroni with mozzarella. We left her outside and told her to go home, but she never left. Later my son Joe said, 'Mommy, she's still outside on the terrace.' So I said, 'Oh, all right. Bring her on the porch.' By the second night she was all clean and came into the living room. Soon she was sleeping up there in my son's room. Now she comes with me all the time; she follows me around and misses me when I go away."

Friends come in and the conversation with Miss Albanese ambles — in fact gallops — over a wide range of topics, sometimes several simultaneously. A very gregarious woman, she is a voluble talker and moves quickly from one subject to another. After a lengthy discussion on the merits of garlic and the ideal way to make *zuppa all'aglio* [Miss Albanese is reputed to be a fantastic cook], the talk wanders to the merits (and demerits) of certain singers currently in the public eye. She expresses her opinions freely and honestly, often punctuating her comments with an expressive facial gesture or the Italian equivalent of a Bronx cheer. There is absolutely no pretense, no prima donna aloofness in her manner. When we suggest that she write a book about her life in opera, Miss Albanese acknowledges that she has thought of the idea, but hasn't yet made any specific plans in that direction. "For me, writing is a punishment. I should have a secretary, but I don't have the time to dictate!" And she begins to list her activities for the forthcoming year: master classes with Tito Capobianco in San Diego, concerts for the Puccini Foundation, a possible staging of *Suor Angelica* at her St. Jean Baptise church in New York City, vocal competitions to judge, master classes in Lucca next summer . . . "I have so many things to prepare . . ." □



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swept beyond the confines of the German-speaking nations. But those composers who chose to deal with Wagner's powerful music by rejecting it were already forging new styles, ones which would be identified with the twentieth century and "modern music." Late romantic symphonies of im-

mense proportions, the lushly evocative pieces of French impressionism, spare neo-classical works, and the first twelve-tone compositions—all represented important currents in the quarter-century which gave birth to Puccini's *Turandot*.

The great names of the period attest to this diversity of style. Strauss and Mahler, strikingly dissimilar personalities, continued in the late romantic tradition, pushing dissonance to extremes and painting in ever more extravagant orchestral colors. In France, Debussy had already rejected late romantic rhetoric and developed an individual harmonic language that seemed to break all the old rules. In the last few years of his life he wrote works with sparer textures and harsh, bright sonorities. These works seemed to presage the "neo-classic" style, of which Stravinsky would become the principal exponent in the years following the success of his early ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*. Schoenberg found yet another way of rejecting romantic tradition through his discovery of the twelve-tone system, a convenient compositional means of avoiding tonality entirely.

Among these great and near-great composers Giacomo Puccini (1858-1924) must appear an incongruous figure. The composer of *La Bohème* and *Madama Butterfly* developed no new musical systems, and a rejection of romanticism on his part would have required the disavowal of all his most successful operatic subjects. Yet Puccini was no lonely survivor of a bygone era. He took a lively interest in the latest musical developments and visited the great musical centers of two continents with the purpose not only of producing his own operas, but also of hearing new

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works by other prominent composers. On the shelves of his library, he boasted, one would find the scores of Debussy, Strauss, Dukas, and others. His letters are strewn with questions about, and pithy estimations of, the works of his contemporaries. And not just works by those Italian contemporaries with whom he was writing in direct competition. As a composer of international stature—he was the most popular and highly-paid operatic composer in the world—his horizons were appropriately broad.

Puccini's approval of his contemporaries' works was never unqualified. The music of Debussy appealed to him and can be heard as an influence in all the operas he wrote after the turn of the century. The pulsating nocturne which opens Act III of *Turandot* would have been impossible without the influence of Debussy's harmonic and orchestral style. But in Puccini's opinion, *Pelléas et Mélisande*—Debussy's opera on a Maeterlinck play he himself had once considered setting — was not entirely successful:

Pelléas et Mélisande has extraordinary harmonic qualities and diaphanous instrumental effects, it is truly interesting, but it never transports you, lifts you, it is always of a sombre color, as uniform as a Franciscan's habit. It is the subject which lends interest and acts as a tugboat on the music. (my translation from *Carteggi Pucciniani*, ed. Eugenio Gara, 1958)

Still, the number of times the name of Debussy's opera figures in Puccini's correspondence is a sure sign that *Pelléas* was a source of fascination and constant study. (Debussy, no lover of Italian opera—he spoke of characters flinging themselves upon one another and tearing their melodies from each other's lips—found enthusiastic words of praise for *La Bohème*.)

Puccini's greatest competitor, though he never remotely approached the Italian in terms of popular success, was Richard Strauss. With *Salome* (1905) and *Elektra* (1909), Strauss established

an international reputation in the operatic sphere, and these two works may have exerted some slight influence on Puccini's harmonic style. *La Fanciulla del West* (1910), the first opera Puccini wrote after becoming acquainted with Strauss' two successes, contains the most dissonant music he would write until *Turandot*. A direct connection is difficult to make, however, and the two composers' styles were so different that a lasting influence in either direction was improbable. Indeed, Strauss implied at one point that Puccini's music was "utter trash" (*absoluter Schund*), and Puccini's remarks about Strauss were scarcely more favorable. He found *Elektra* "a horror! *Salome* passes—but *Elektra* is too much!" (letter of 1909 to Sybil Seligman, published in V. Seligman's *Puccini Among Friends*, 1938). And on being shown a score of *Die Frau ohne Schatten* he exclaimed, "It's logarithms!" (G. Marotti and F. Pagni, *Giacomo Puccini intimo*, 1926).

If Puccini was largely immune to influence from Strauss and other German and Austrian composers, he was far more sympathetic to the music of France and Russia. His earliest works contain echoes of Bizet and Massenet. Debussy remained a potent influence from *Madama Butterfly* on. And in *Turandot*, his last opera, the influence of Stravinsky can be heard. Puccini first became acquainted with Stravinsky's music in Paris, where he witnessed a performance of *The Rite of Spring*. As with *Pelléas et Mélisande* his reaction was one of ambivalence:

... the choreography is ridiculous, the music sheer cacophony. There is some originality, however, and a certain amount of talent. But taken altogether, it might be the creation of a madman. (letter to Tito Ricordi, *Letters of Giacomo Puccini*, ed. G. Adami, trans. Ena Makin, 1931)

By the early 1920's Puccini had had an opportunity to digest the style of this "madman." The opening narrative of *Turandot*, with its repeated bitonal clashes, could only have been written



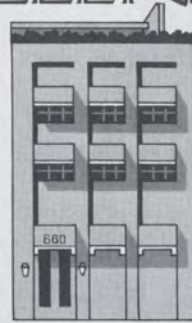
The composer as a young schoolboy.

by someone who had come to know Stravinsky's early works and had found at last a few of his techniques worth borrowing.

Yes, Puccini was eclectic. But it is equally true that few styles are as personal, as immediately recognizable, as his. He had that rare ability of smoothly assimilating the most diverse musical techniques. He might borrow them from Massenet or Stravinsky, but once he had laid hands on them they were his. Thus while he was indebted to many predecessors and contemporaries, his style developed exactly as he wished it to.

Music historians are accustomed to dividing the careers of famous composers into "periods." While it is perhaps dangerous to lay down stylistic rules which a given composer is supposed to have followed during a certain period in his life, this practice can be of some value in tracing a general picture of the composer's development. The favorite number of periods is three, and it is common to speak of the early, middle, and late periods of both Beethoven and Verdi. In Puccini's style, too, it is convenient to recognize three stages of development. The first six

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operas (*Le Villi*, 1884, through *Madama Butterfly*, 1904) are outstanding for their lyricism. Melodies flowed from the composer's pen in abundance, and if he could not always "develop" a melodic idea (as Strauss, for example, had no trouble doing), he was never at a loss for a second, equally beautiful melody. Extended pieces, such as the love duets of *Manon Lescaut* and *Madama Butterfly*, were less cogently organized musical structures than dazzling displays of lyric invention. The most successful characterizations in these works depend upon touching melodic expression; thus most of Puccini's famous arias are to be found

here. It is significant to recall that after this phase of his career had ended, the composer was sorry to have written "Vissi d'arte," for, he felt, it held up the action of *Tosca*, Act II.

Puccini had always paid far greater attention to harmonic, rhythmic, and orchestral detail than had his Italian contemporaries. In his next five operas, *La Fanciulla del West*, *La Rondine*, and the three one-act operas of *Il Trittico*, lyricism—an aspect of his art which he could hardly refine further—begins to share its central role in the drama with striking rhythmic and harmonic effects. While *La Bohème* contains four arias which are heard frequently in recital,

the five operas of Puccini's middle period together contain only two—"Chi il bel sogno di Doretta" from *La Rondine* and "O mio babbino caro" from *Gianni Schicchi*. But if the lyric flow is somewhat reduced, the drama is no less effective. In *Fanciulla*, vigorous rhythms (some intended to create an "American" atmosphere), grinding ostinati, and whole-tone passages compensate in vitality and excitement for the relative paucity of big tunes. In *La Rondine*, a slight work, Puccini's success in continuing to assimilate modern tonal techniques is apparent. With the three one-act operas—masterpieces all—the composer veered as far away from opera, and as close to music drama, as his quintessentially Italian style would allow. Set pieces are few, the vocal writing is often dry, and the orchestra (especially in *Suor Angelica* and *Il Tabarro*) assumes a crucial role in the drama. Some of the most moving scenes in all opera are to be found here—Michele's monologue in *Il Tabarro* and the confrontation of the title character and her aunt in *Suor Angelica*, for example—yet these rarely depend for their effect upon the soaring vocal melody Puccini had produced so abundantly in his earlier works. The operas of *Il Trittico* stand as proof of Puccini's astonishing technical command and demonstrate the dramatic, as opposed to the lyric, side of his genius. *Turandot* is the sole and unfortunately incomplete work of the composer's last period. In this one opera, planned on a larger scale than any of his previous works, the dominant tendencies of his early and middle periods are reconciled. The composer glories in his gift for sweeping vocal melody, which he pours out in five great arias. But he also puts to use the great technical advances he had made in the preceding decade and a half. There are passages in *Turandot* as modern as those written by any prominent composer in the early 1920's. There are harmonies which even today impress one with their originality. And there is an astounding variety of orchestral effect,

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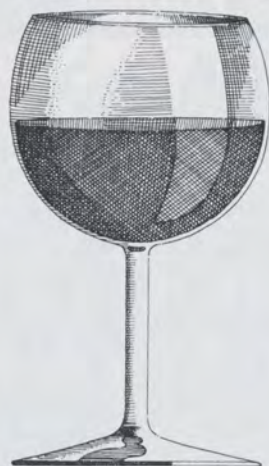
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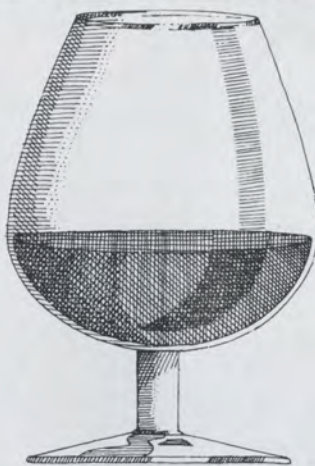
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ranging from the brutal dissonances of the opening of the work to the chamber-like scoring of Liù's first aria, "Signore, ascolta!" and the beginning of Ping's song, "Ho una casa nell'Honan."

Gone is the precipitate pace of the one-act operas. *Turandot* breathes. It is an epic work in which the composer, sure of his powers and convinced of the dramatic merit of his subject, takes his time. He lays his two interwoven plots across the span of three huge acts, and introduces yet a third strand, that of the *commedia dell'arte* figures, Ping, Pang, and Pong. He probes the psyches of two sharply contrasting female figures—Liù, a lyric soprano in the familiar mold of Mimi and Cio-Cio-San, and the Princess Turandot, a *helden-soprano* who has no counterpart in Puccini's previous works. With Calaf, the male link between these two women, he returns to the lyric-heroic style of Rodolfo and Cavaradossi, characters who do not hesitate to pour forth their emotions in frankly romantic set pieces. The orchestra retains its increased prominence, which it asserts not so much in preludes and interludes, as in intensified colors, imaginative accompaniments, and the massive support it must lend in the ensembles and the broadly organized final duet.

Like other grand romantic works, *Turandot* will always be controversial. Many will remain unconvinced by the manner in which the dramatic resolution is accomplished, and some will question the wisdom of attempting to incorporate authentic Chinese tunes into so thoroughly operatic a style. Taken as a whole, it is an unsettling masterpiece. Yet in the music of Liù we recognize a quality found also in the late works of certain other well-known composers and sometimes said to spring from the artist's awareness that his career is drawing to a close. It has been described in general terms as "not of this world" or "rich with the wisdom of age," but it might much more simply be called "perfection." □

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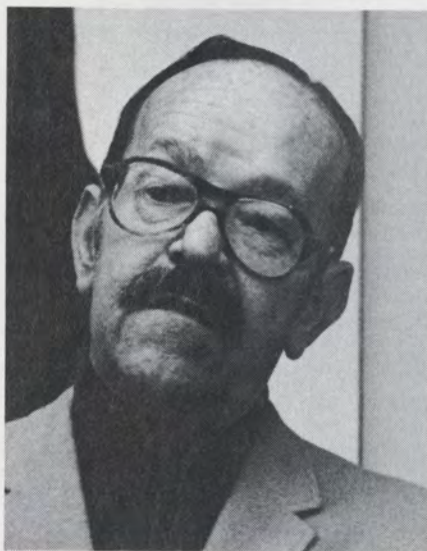
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The Covers

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

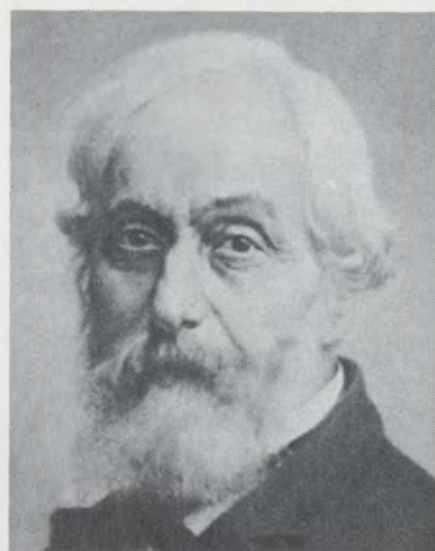
response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of Andrew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

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



Turandot:

Ralph DuCasse (1916-)
The Pure One (1969), Oakland Museum
Leading West Coast painter Ralph DuCasse, a member of the Mills College faculty since 1958, has been teaching in the Bay Area since 1947. A native of Kentucky, he holds a M.A. in painting from the University of California at Berkeley and an M.F.A. in ceramics from the California College of Arts and Crafts. Extensively exhibited in this country and abroad, DuCasse was the only West Coast painter represented in the 1961 international inaugural exhibition at New York's Guggenheim Museum. A 20-year retrospective of his works was shown at the de Young Museum in 1967 and a 30-year retrospective at Mills College this year. The cover painting, described by the artist as "one of a kind," is an acrylic on raw canvas.



I Puritani:

Domenico Tojetti (1806-1892),
Ophelia (1878), Oakland Museum
Roman-born Domenico Tojetti painted in the style of the Vatican court. He was made Marquis of the Church for works commissioned by Popes Gregory XVI and Pius IX and was decorated by the King of Naples and King Ludwig of Bavaria. When Tojetti moved to San Francisco in 1871, he continued to paint highly popular portraits, frescoes, religious art and large mythological and allegorical works (including "California" and "Progress of America") in an Italianate style. In 1959 an exhibition of Tojetti's painting was selected to celebrate the centennial of the University of San Francisco.

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

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

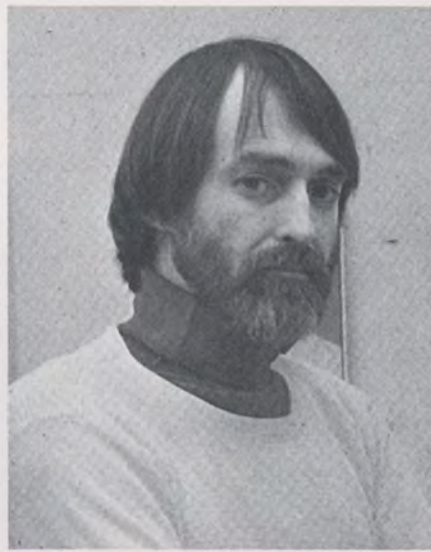
project to Harvey L. Jones, Deputy Curator of Art, the Oakland Museum; Ursula Gropper, Grapestake Gallery, San Francisco; Jacqueline Anhalt, Jacqueline Anhalt Gallery, Los Angeles; Betty Asher, Curatorial Assistant, Modern Art, Los Angeles County Museum of Art; Ruth Braunstein, Braunstein/Quay Gallery,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



Un Ballo in Maschera:

Manuel Neri (1931-), *Untitled head* (1974), Braunstein/Quay Gallery, San Francisco

A native Californian, Manuel Neri is one of the foremost figurative sculptors in the Bay Area. He has been exhibiting since 1957 in galleries, universities and museums throughout the West. Within the last year Neri was the subject of an important one-man retrospective at the Oakland Museum, which later travelled to the Utah Museum of Art, and was featured in the "Painting and Sculpture of California, The Modern Era" show at the San Francisco Museum of Art and the National Collection of Fine Art in Washington, D.C. He is best known for his plaster heads, busts and life-size figures which are built on armature, carved, and then painted.



Aida:

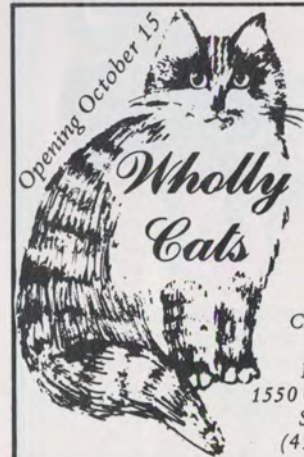
Llyn Foulkes (1934-), *Blue Landscape* (1963); Los Angeles County Museum of Art

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

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	Monday	Tuesday
September		
	12	Adriana Lecouvreur 8 pm B
	19	Idomeneo 8 pm A,C
	26	Katya Kabanova 8 pm A,B
October	3	Das Rheingold 8 pm A,C
	10	Faust 8 pm A,B
	17	Aida 8 pm A,B
	24	Ariadne auf Naxos 8 pm A,C
	31	Turandot 8 pm A,B
	7	I Puritani 8 pm A,C
November	14	Un Ballo in Maschera 7:30 pm D,F
	21	Un Ballo in Maschera 8 pm A,C
	28	Un Ballo in Maschera 8 pm A,C
	30	Un Ballo in Maschera 8 pm A,C
	31	Un Ballo in Maschera 8 pm A,C

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Wednesday

Thursday

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Saturday

Sunday

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

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Unused Tickets

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

Opera Museum

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

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

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

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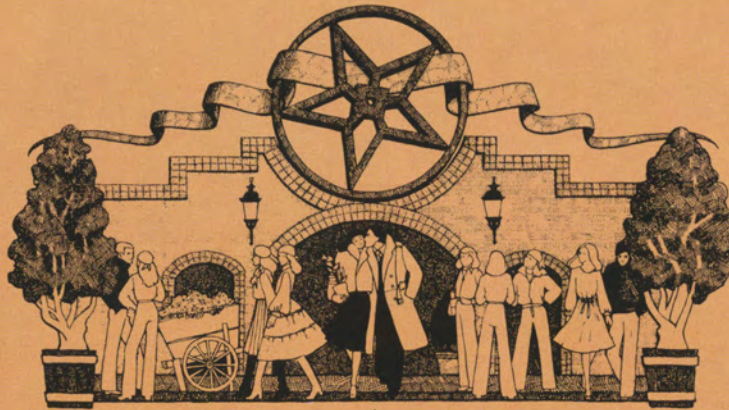
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- The Penthouse (Hotel St. Francis)
- Penthouse Galleria
- Reno Opera Guild
- Revlon
- Rooney's
- Rosebud's English Pub
- Ruby's
- Rums of Puerto Rico
- Salmagundi
- La Scala Ristorante
- Seagram's VO
- Sebastiani Vineyards
- Sheraton at Fisherman's Wharf
- Shure®
- Sotheby Parke Bernet Inc., S.F.
- Stead Motors
- Stewart's Treasure House
- Pierre Stück
- Superscope
- Trader Vic's
- United Artists
- U.S. Audio
- United States Steel
- University of California Committee
for Arts & Lectures
- Victor's (Hotel St. Francis)
- Volvo
- The Waterfront
- Wells Fargo Bank
- White Elephant
- Wholly Cats
- Yosemite Natural History Association
- Zenith

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After 5:00 Parking \$1.00 at Three Embarcadero
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HYATT REGENCY **SAN FRANCISCO**



CELEBRATE WITH US

Ten years ago from the ruins of an old canning factory emerged a most beautiful and unusual place to shop... The Cannery, named in honor of the people of San Francisco whose laughter and labor filled the original cannery walls. The laughter in The Cannery today is the laughter of shoppers, friends and lovers who come to spend an afternoon, an evening and often the entire day, for The Cannery has much to offer. Forty-five shops abound in the exceptional and treasured from around the world and here at home. Our restaurants are famous for culinary delights from sandwiches to an evening's repast.

This November the Cannery abounds with excitement as we celebrate our Tenth Anniversary Jubilee. Come celebrate with us. It's your anniversary too, for you helped make The Cannery happen, filling it with your laughter and joy. All you need to do is come. We'll do the rest. Our forty-five shops are extending their celebration values throughout November. Plus you'll be entertained by many of the most talented San Francisco street musicians and entertainers. Come celebrate with us and enjoy these rare Cannery-wide values during our Tenth Anniversary Jubilee through the month of November.



THE CANNERY

At the foot of Columbus looking over the Bay.

Box or menthol:

Carlton is lowest.

See how Carlton stacks down in tar. Look at the latest U.S. Government figures for:

	tar mg./cig	nicotine mg./cig
Brand D	12	0.8
Brand D Menthol	11	0.8
Brand V Menthol	11	0.8
Brand V	11	0.7
Brand M	8	0.6
Brand M Menthol	8	0.5
Carlton Soft Pack	1	0.1
Carlton Menthol	less than 1	0.1
Carlton Box	less than *1	*0.1

*Av. per cigarette by FTC method

Of all brands, lowest . . . Carlton Box:

1 mg. tar, 0.1 mg. nicotine av. per cigarette by FTC method.



Less than 1 mg. tar.

Carlton brings you the lighter 100.



Only 5 mg. tar.

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

Soft Pack and Menthol: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Aug. '77.

Box: 1 mg. "tar", 0.1 mg. nicotine; 100 mm: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.