Don Giovanni

1978

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Don Giovanni

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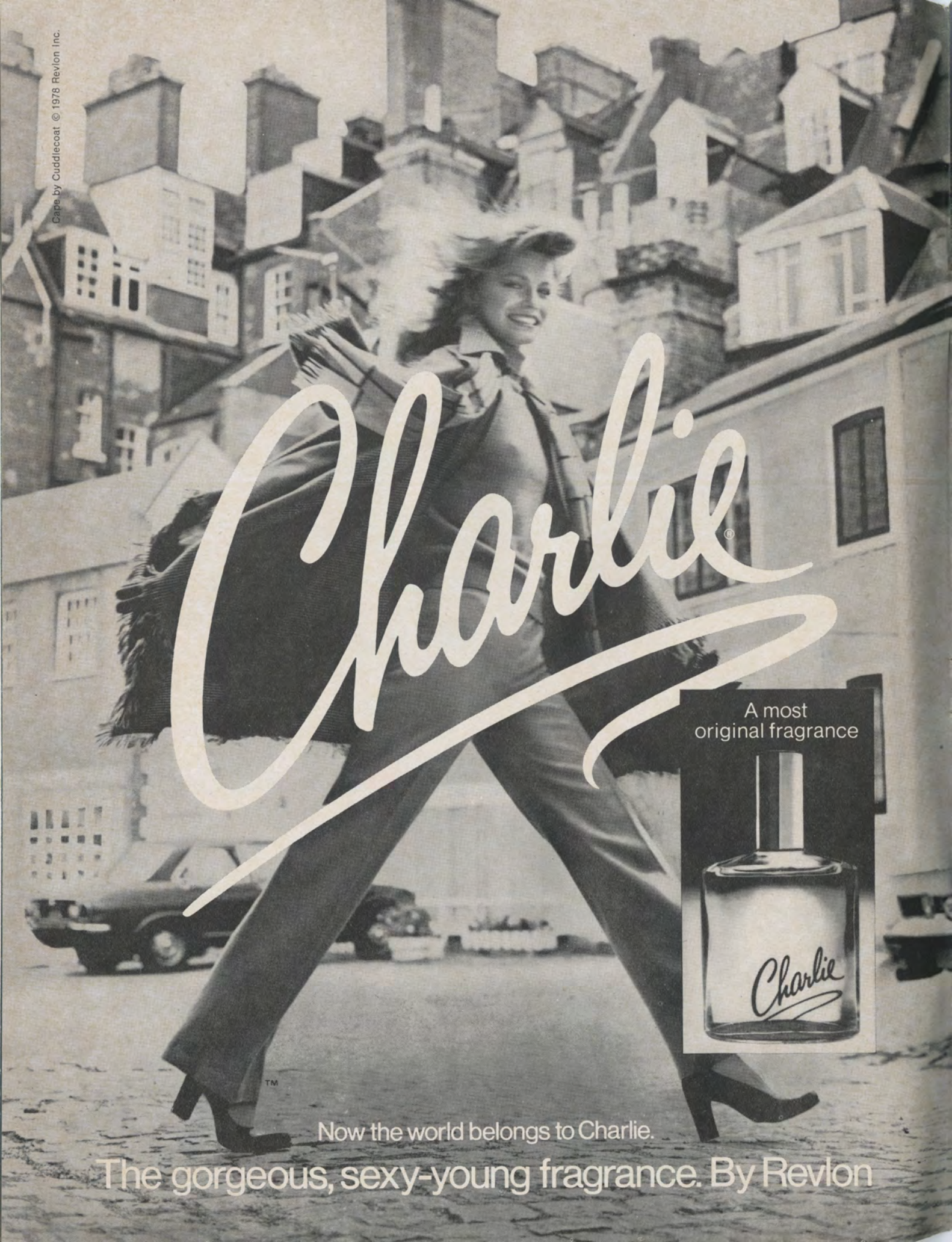
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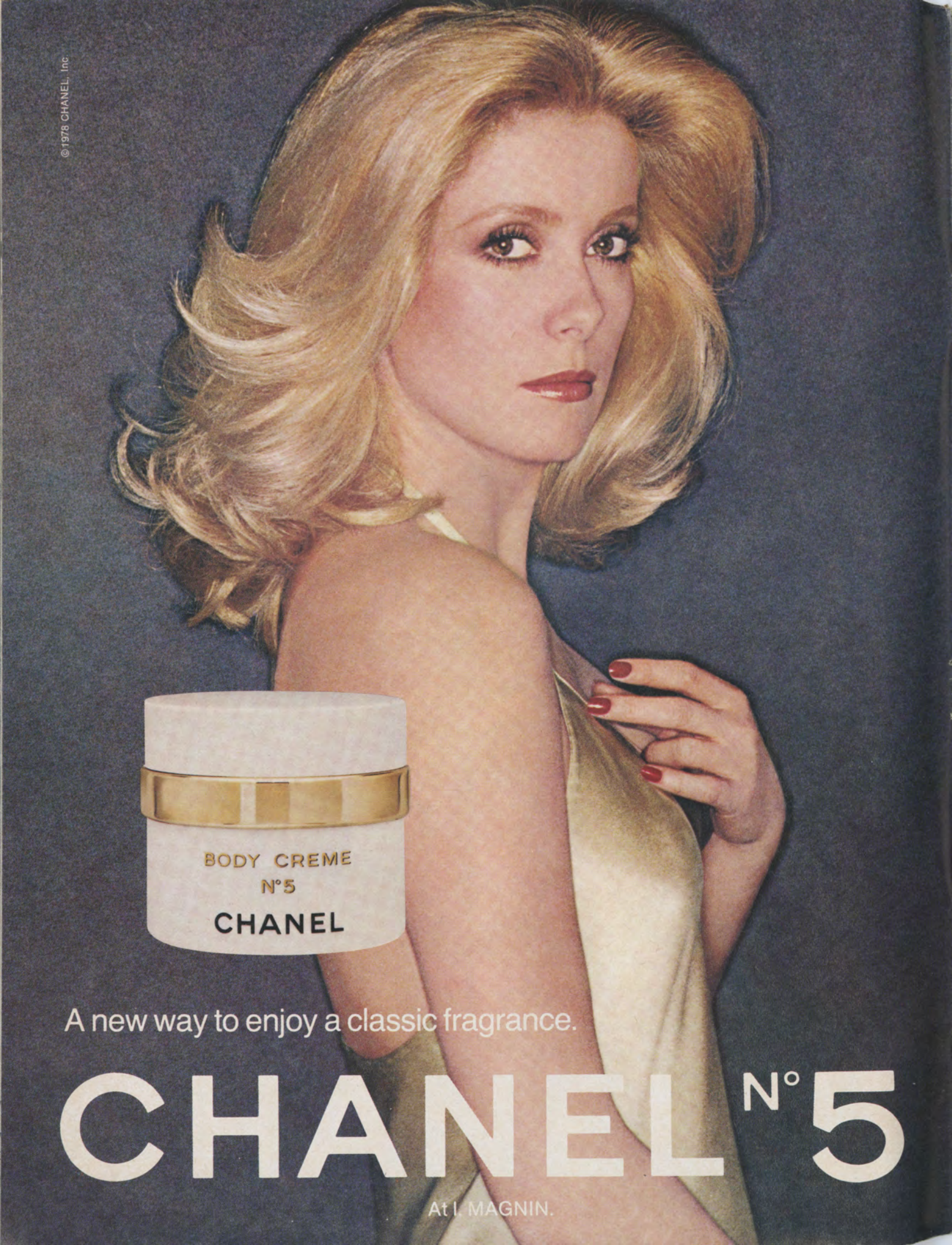
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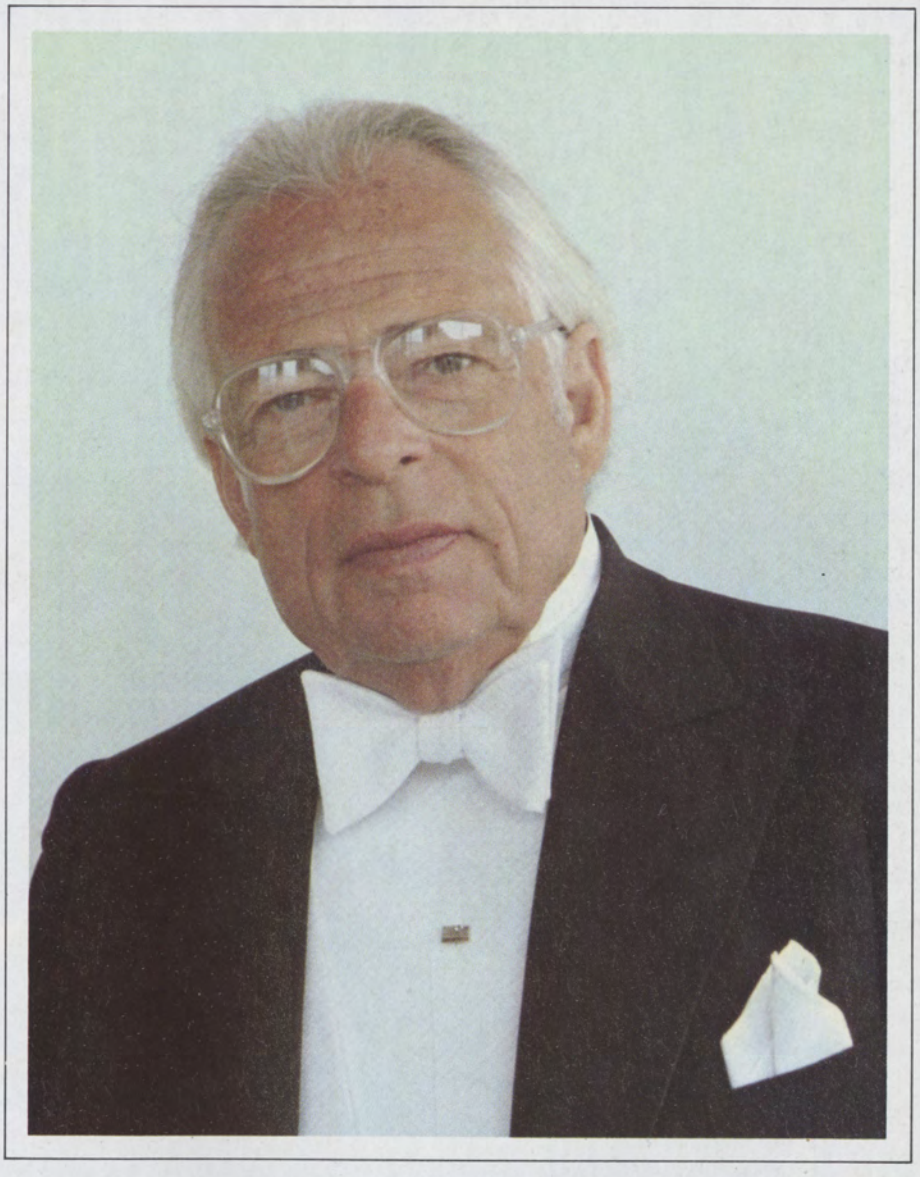

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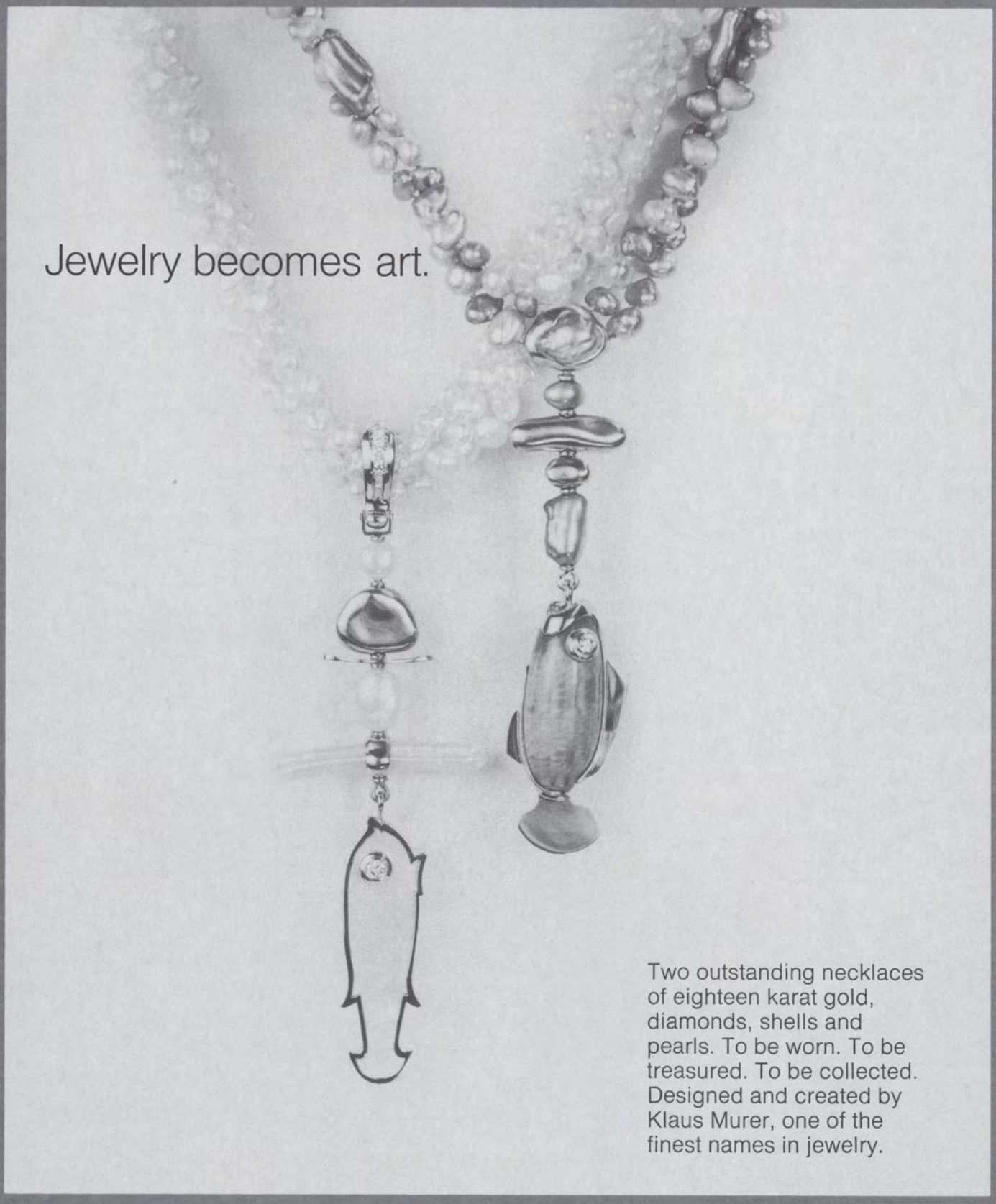

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Don Giovanni

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Ina Souez's Donna Anna Endures

One of the Great Mozart Singers of the Century Is Now a California Resident

by Allan Ulrich

To this day, there endures a trio of opera recordings, all of them now over four decades old, which countless collectors of a certain age cherished more than any other entries in their collections. At a time when money was in desperately short supply everywhere, they would save their hard-earned dollars to purchase those 78 rpm sets, volume by volume; at the risk of irreparable physical injury to themselves, they would tote those bulky albums from place to place; and if—perish the thought!—one of those precious discs were to slip from the fingers and shatter into a dozen jagged fragments, well, broken Meissen could not elicit a more acute outpouring of grief.

To both the neophyte and inveterate Mozartian, there was nothing in the least irrational in such a reaction: the Glyndebourne festival recordings of *The Marriage of Figaro, Don Giovanni* and *Così fan tutte* represented the first and only complete performances of these works on disc. With Mozart something less than a peripheral concern in American opera houses in the 1930s, these sets might have been the only experience one might have of these masterpieces during that period. They shaped attitudes as much as they informed tastes. What fool would not tolerate an annoyance as trivial as 45 separate side changes, in the case of *Don Giovanni,* for the sake of hearing the opera note complete in his own living room?

Yet these sets were much more than

Photo by David Powers

Now retired, soprano Ina Souez lived for a number of years in San Francisco, now makes her home in Los Angeles where she teaches.

With conductor Fritz Busch (left) and the young bass Salvatore Baccaloni in 1936.

stop-gaps. The advent of the long-playing and stereo eras did not consign those brittle old shellacs to oblivion. Now transferred to microgroove, they're easier to play, cheaper to buy and demonstrably harder to destroy, but they do survive, and they survive on the basis of artistry alone.

They are conducted by one of the more impeccable Mozartians of the last generation. They commemorate genuinely spirited ensemble efforts by dedicated performers who had been singing their roles on stage concurrently with the recording sessions, and, as far as the *Don Giovanni* and *Così* are concerned, they survive because of a great American dramatic soprano named Ina Souez.

While most of her colleagues here

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Goldoni, the Dramma Giocoso and *Don Giovanni*

To Understand the Peculiarities of the Dramma Giocoso It Is Necessary to Go Back to Its Origins

by Daniel Heartz

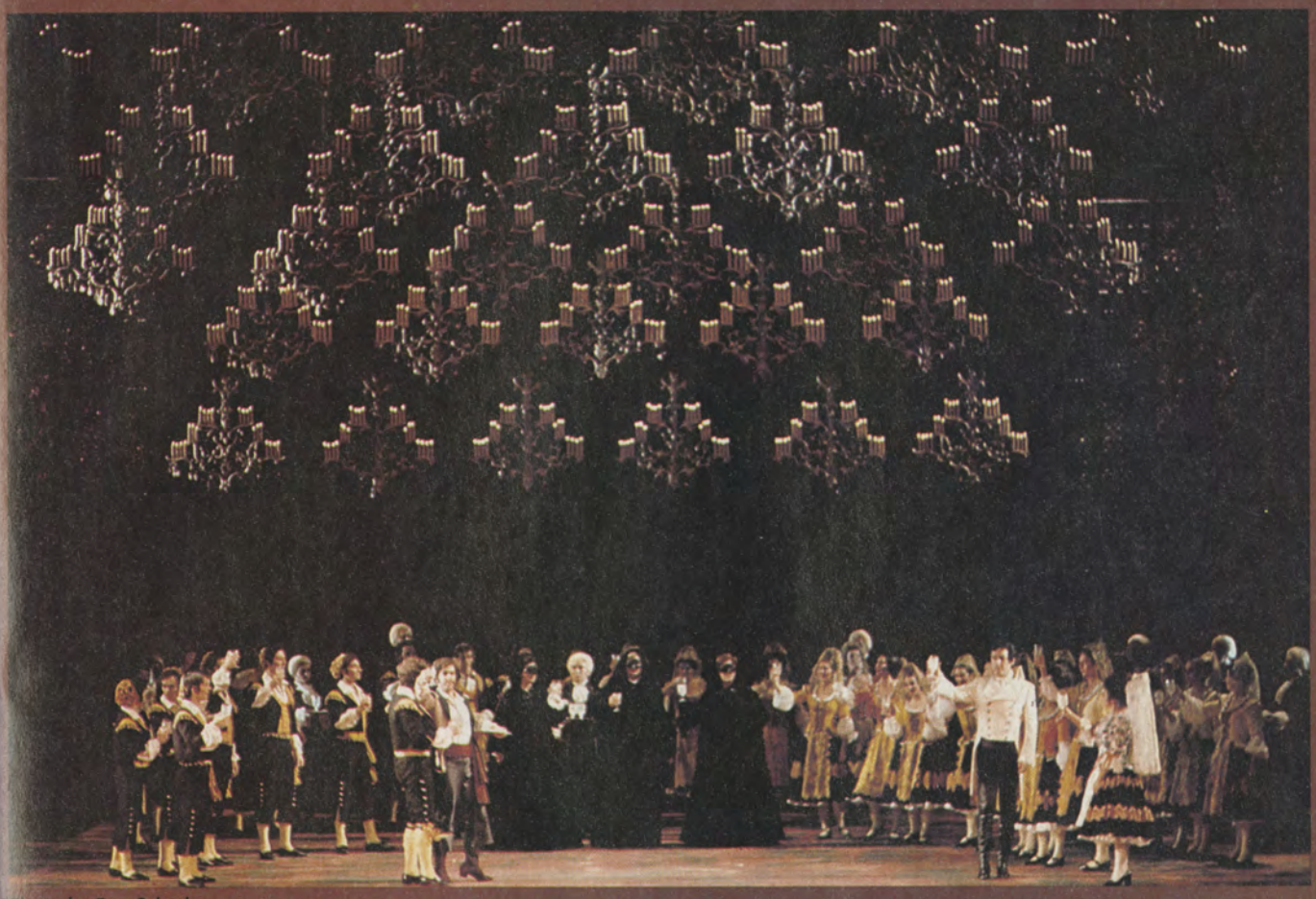
Don Giovanni, alone among Mozart's Mature operas, belongs to the genre of the Dramma Giocoso. With it Mozart returned to a specifically Italian tradition, after setting three librettos that had been derived from French literary models *(Idomeneo, Die Entfuhrung aus dem Serail,* and *Le Nozze di Figaro)*. His remaining three operas to follow offer clear-cut examples, generically speaking, of an Opera Buffa *(Cosi fan tutte)*, an Opera Seria *(La Clemenza di Tito)*, and a German Singspiel *(Die Zauberflote)*.

Wolfgang Amadeus Mozart in the famous portrait by Josef Lange.

To understand the peculiarities of the Dramma Giocoso, which is a particular kind of Opera Buffa, it is necessary to go back to its origins, a few years before Mozart was born, and look at the operatic situation in Venice. There

The finale of the first act of *Don Giovanni* in the 1974 San Francisco Opera production (above right).

The *Don Giovanni* sets are assembled backstage.



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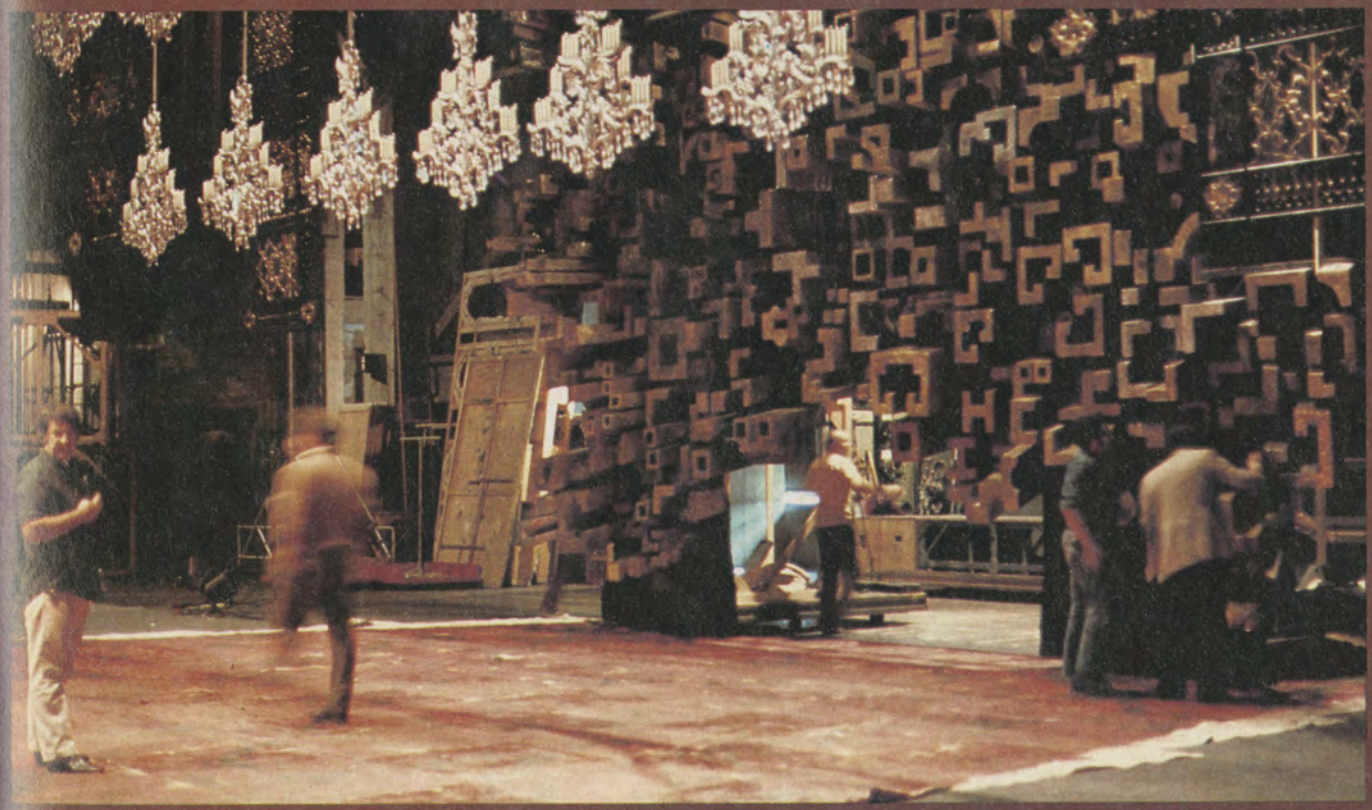


Carlo Goldoni, Italy's leading playwright, was coining a new kind of libretto for comic opera. It was he who, with the help of Venetian musicians like Galuppi, created the Buffo Finale, that long chain of unbroken action and music to enliven the act ending—an invention of epochal importance for all opera that followed. Earlier Neapolitan comedies showed him the way to a certain extent, particularly with regard to plot and intrigue. But no librettist before him had taken so much interest in character, or in the clash of social classes on the stage. And no one had brought to the lowly task of writing comic librettos so much wit and verve. Goldoni cultivated many types of comedy, for both the spoken and lyric stage. The one that interests us here represents his greatest contribution to opera, along with the Buffo Finale.

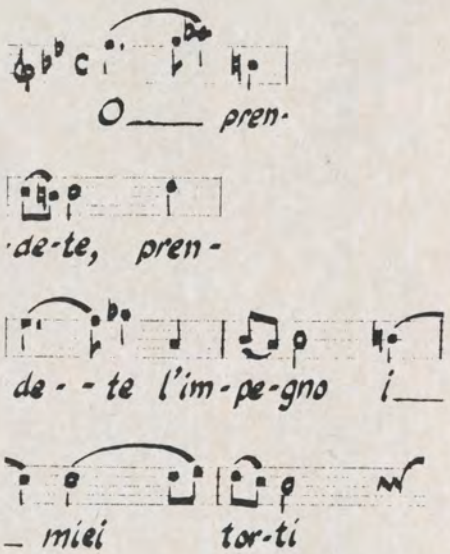
In several librettos written around 1750 Goldoni combined character types from serious opera ("parti serie"), usually a pair of noble lovers, with the rag-tag of servants, peasants and others ("parti buffi") who populated his purely comic works. Sometimes he also added roles that were half way between the two in character ("di mezzo carattere"). His name for such an amalgam, applied fairly consistently from 1748 on, was Dramma Giocoso. It summed up the ingredients quite well, inasmuch as Dramma by itself, at the time, signified the grander, heroic world of Opera Seria, while "giocare" means to play or frolic, also to deceive or make a fool of. A frolic with some serious elements would be one paraphrase of Dramma Giocoso.

Goldoni was quite aware of the novelty and originality of what he had created, and to leave no doubts in the minds of others, he spelled out his paternal claims in the prefaces to some of his librettos. In 1752, prefacing *I Portentosi*

Effetti della Madre Natura, he wrote: "these Drammi Giocosi of mine are in demand all over Italy and are heard with delight; noble, cultivated people often attend, finding in them, joined to the melody of the singing, the pleasure of honest ridicule, the whole forming a spectacle more lively than usual" (and less uniform than an altogether serious or comic opera, he goes on to say). Two years later he embroidered upon these ideas in the preface to *De Gustibus non est disputandum:* serious opera has its faults, but so does comic, he says, especially in those authors who pay insufficient attention to plot, intrigue and character. "If the drama is a little on the serious side, it is condemned for want of levity, if it is too ridiculous, it is damned for want of nobility. I wished to find the way to content everyone, but finding no models anywhere, I have been forced for the past six years to create them." Create them he did. The six years referred to, 1748-1754, were decisive in his reform of the comic libretto. Within this period he wrote a dozen Drammi Giocosi, of which three are somewhat known even today because Haydn later set them: *Il Mondo della Luna, Le Pescatrice,* and *Lo Speziale.*

The high point of Goldoni's long collaboration with Galuppi came in their Dramma Giocoso *Il Filosofo di Campagna* (1754). The comedy has two noble lovers, Eugenia and Rinaldo, who are listed in the libretto as "parti serie." They both require high voices, as would be the case in serious opera, and singing techniques beyond the average in comic opera. Rinaldo, like Eugenia, is a soprano. He was played by a woman in the original production. It was not uncommon for such parts to be taken by castratos, those cynosures of Opera Seria, and it was the rule in Rome and the Papal

States, where women could not appear on the stage. Neither Rinaldo nor Eugenia participates in the concerted Finales at the ends of the first and second acts; these are reserved to the five "parti buffe." But they make up for it in the length and earnest tone of the solo music Galuppi gives them, particularly Rinaldo, who sings an aria in Act I about vengeance that would be quite at home in one of the composer's serious operas. It has the requisite form (five-part *da capo* structure), technical demands and orchestral elaboration. It is an Allegro in common time, like the vast majority of serious arias. An example from the middle of the piece will convey the nature of the difficulties encountered.

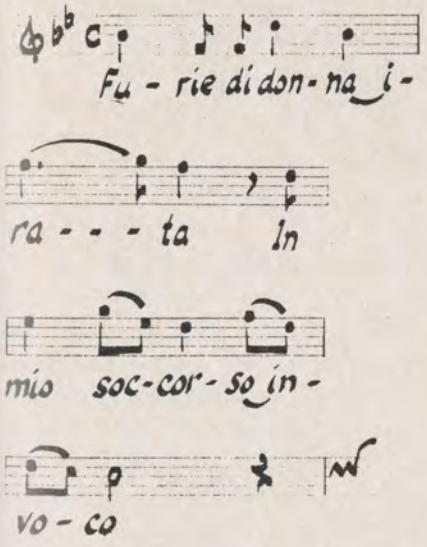


The kind of high, legato singing required here is not made any easier by the diminished seventh leaps, the syncopations and chromatic line. In Act II Rinaldo sings an equally formidable aria, "Perfida, figlia ingrata," which, being in C minor sounds a very sombre note within the generally comic proceedings. While the "parti buffe" were given simple strophic songs of folk-like nature, or at the most, short binary airs, Galuppi pulled out all the stops of his heroic style for the "parti series," which required great voices like those in Opera Seria. Goldoni's remark about the importance of singing in the Dramma Giocoso has particular relevance to these roles. They allowed the humbler audiences and smaller theaters of comic opera to taste some of the vocal delights of the grand manner.

Two years after *Il Filosofo di Campagna* Goldoni wrote *La Buona Figliuola* (Parma, 1756), which was destined to surpass all his other librettos in the influence it wielded. Piccinni made the classic musical setting for Rome in 1760. Here the noble lovers ("parti serie") are Marchesa Lucinda and Cavaliere Armidoro. Lucinda's brother, the Marchese, is in love with a girl beneath his station, Cecchina (a character derived ultimately, by way of several intermediate stages, from Richardson's Pamela). She turns out in the end to be noble-born after all, having gone through the opera as a gardner's assistant. Both of these parts are "mezzo carattere," and Cecchina's introduces a new strain into comic opera, one that is best called sentimental. The remaining four characters are pure Buffo types.

Again, neither of the Seria singers appear in the act Finales. Their musical style would not be appropriate there in a context of simple, song-like ditties and rapid dialogue exchanges. The Marchese, a baritone, does participate in them, as does Cecchina. Part of his "mezzo carattere" function is to be at home with both the chattering servants on the one hand, and the ostentatious pretensions of his sister and her lover on the other, indeed to function as a bridge between them, as does Cecchina. The Marchese's liaison with the latter holds Armidoro back from marrying the beautiful Marchesa; in his first aria he expresses his disdain at

the thought of possibly being related to a commoner, with emphasis upon the insult this would represent to his honor and glory. (Goldoni, a commoner himself, is surely poking fun at social pretense here). Piccinni sets the text to an Allegro spiritoso in D major, the heroic key *par excellence*, and gives Armidoro plenty of scope to display his *virtù* in the traditional way——coloratura runs and arpeggios to convey "gloria" and "onore." (Hints of "Or sai, chi l'onore" to come, in *Don Giovanni*, abound here). The aria goes up to high C and includes a substantial middle part in a contrasting tempo and meter, before going back to the common time of the first part, *da capo*. The Marchesa is not to be outdone. She sings a rage aria in which she invokes the furies to a vigorous motif and energetic rhythm.



Mozart's outraged women are hardly more furious than this (compare Electra, Vitellia, the Queen of the Night, but also Anna in "Fuggi, crudele, fuggi!"). Like most Seria lovers, these two seem to be playing a game, by assuming various traditional poses, in this case the Prima Donna's typical high

dudgeon. They convey not so much their love for each other, which is never consummated, as their exalted reactions to the subject of love. The poet most responsible for creating this state of affairs was Metastasio, the master of Opera Seria.

With Piccinni's 1760 setting of *La Buona Figliuola* most of the musical elements of the Dramma Giocoso were already in place. They would suffice as models for a long generation. Mozart joined the ranks of composers working in Italian opera with his setting of *La Finta Semplice* of 1768. The libretto was one of the last by Goldoni, dating from 1764, after he had left Venice for Paris. It offered sparkling Finales, but almost no Seria situations. This was just as well because young Mozart could hardly have done much justice to the grand style before he had worked in it himself, which happened only two years later when he wrote the Opera Seria *Mitridiate* for Milan. Four years later still he was given a comedy to set for Munich, *La Finta Giardiniera* (1774-75), that did betray some Dramma Giocoso traits. The libretto is an anonymous and clumsy offspring of *La Buona Figliuola*. In it Pamela/Cecchina has become the feigned gardner Sandrina; actually she is the noble Violante in disguise, estranged from her lover Belfiore, who believes her dead. These are "mezzo carattere" parts. Arminda and Ramiro are the Seria lovers, both sopranos, and Ramiro, correspondingly, has the most coloratura singing in the opera. They take part in the Finales and are in this respect and others not so set apart as earlier "parti serie." Arminda established her credentials as a Seria part with a very long rage aria in G minor, Allegro agitato, at the beginning of Act II.

Lest the reader begin to think that these distinctions as to types of dramatic role and vocal character are mere historical musings, it will be well at this point to quote the master himself. In a letter of May 7, 1783, Mozart informed his father Leopold of his plans for a new opera. *Die Entführung* had been produced the previous year and he was now burning to show the Viennese what he could do in Italian opera. Leopold was supposed to approach the Salzburg poet who had written the libretto for *Idomeneo* about writing a new comedy. "The most essential thing is that the story, on the whole, be truly comic and, if possible, he ought to introduce *two equally good female parts;* one must be Seria, the other Mezzo Carattere, but both roles must be absolutely equal *in quality.* The third female character, however, may be entirely Buffa, and so may all four male characters, if necessary. If you think that something can be got out of Varesco, please discuss it with him soon." (Mozart's italics). Without so much as a story-line to set off his imagination, and no particular singers in mind either, as far as we know, Mozart has begun the act of creation. His first thoughts are of vocal-dramatic types, and specifically the interaction of three kinds of female role. And where do these thoughts eventually lead? They reached fruition neither in the abortive plans of 1783-84, nor in *Figaro* of 1785-86, his first opera with Da Ponte as poet, but only in *Don Giovanni,* his second. The greatest Seria role in all Mozart is surely Donna Anna. It is matched in a Mezzo Carattere role of equal weight and excellence, the sentimental Donna Elvira. The trio is rounded out, the spectrum of womanhood rendered complete, at least in this opera, by the crafty but sympathetic peasant girl, the Buffa Zerlina.

Da Ponte claimed in his Memoirs, some forty years after the fact, that it

continued on p. 25

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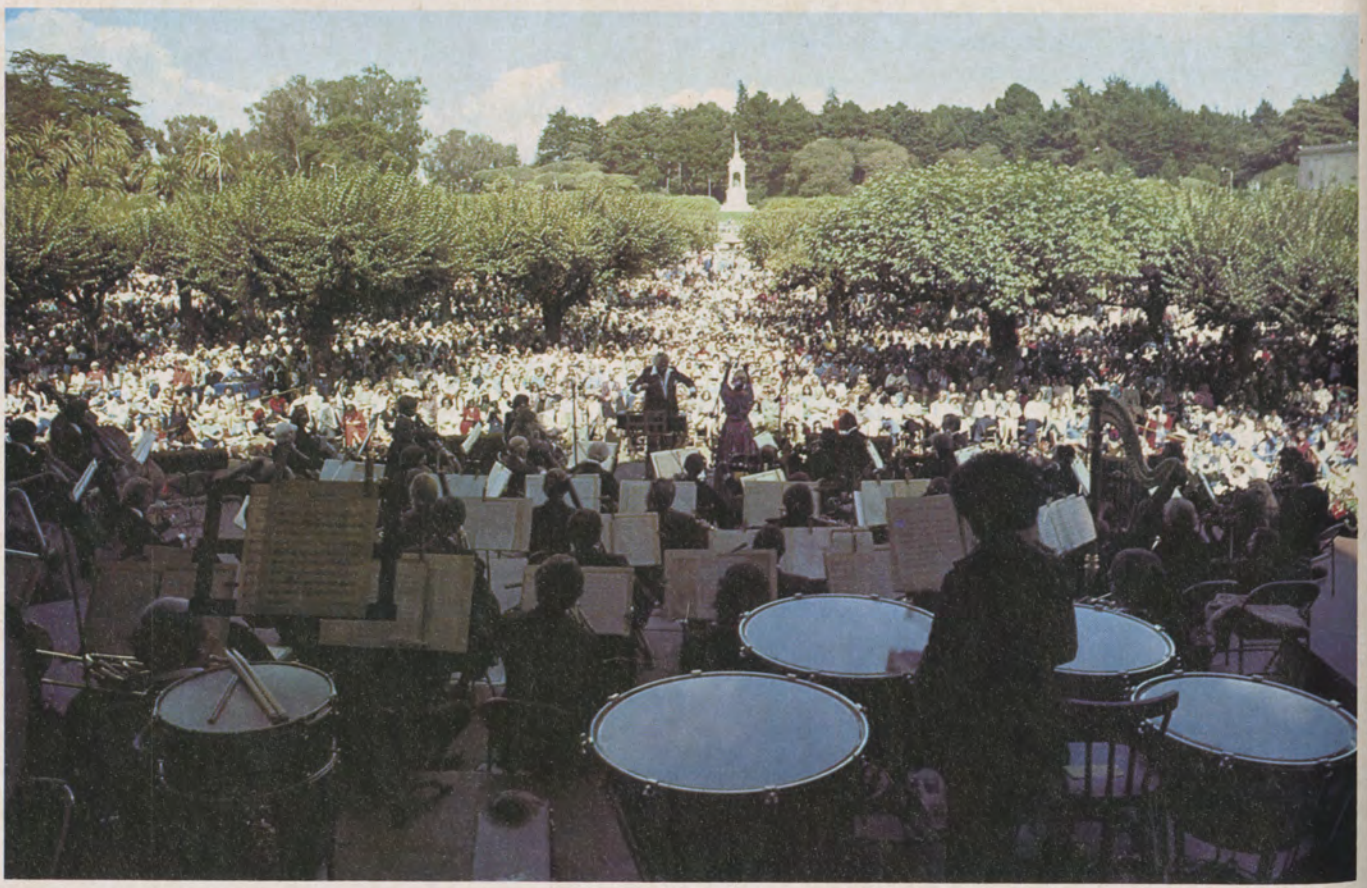
Opera in the Park

Close to 15,000 San Franciscans recently enjoyed what has come to be a local tradition—the open-air San Francisco Opera Concert in the Park at the Music Concourse of Golden Gate Park. Kurt Herbert Adler led members of the opera orchestra with soprano Katia Ricciarelli and tenor Placido Domingo as this year's soloists. In spite of a rainstorm the day before, the concert was given on a sunny, warm Sunday with blue skies and many opera-lovers brought elaborate picnic lunches to eat on the green. The concert itself was made possible by a grant from the San Francisco Examiner's Benefit Fund and through the cooperation of the Friends of Recreation and Parks. At the intermission Mayor George Moscone presented awards of merit to Ricciarelli and Domingo, and announced the dedication of three Brown Bag Opera performances in city parks to Maestro Adler in celebration of Adler's twenty-fifth anniversary as head of the San Francisco Opera.

Photo by John Giosso.

Katia Ricciarelli and Placido Domingo sang the Libiamo from *La Traviata* as an encore and suited deed to words.

Photo by John Giosso.



A huge throng in Golden Gate park listens to Katia Ricciarelli singing Pace, pace mio Dio from *La Forza del Destino*, with Kurt Herbert Adler on the podium.

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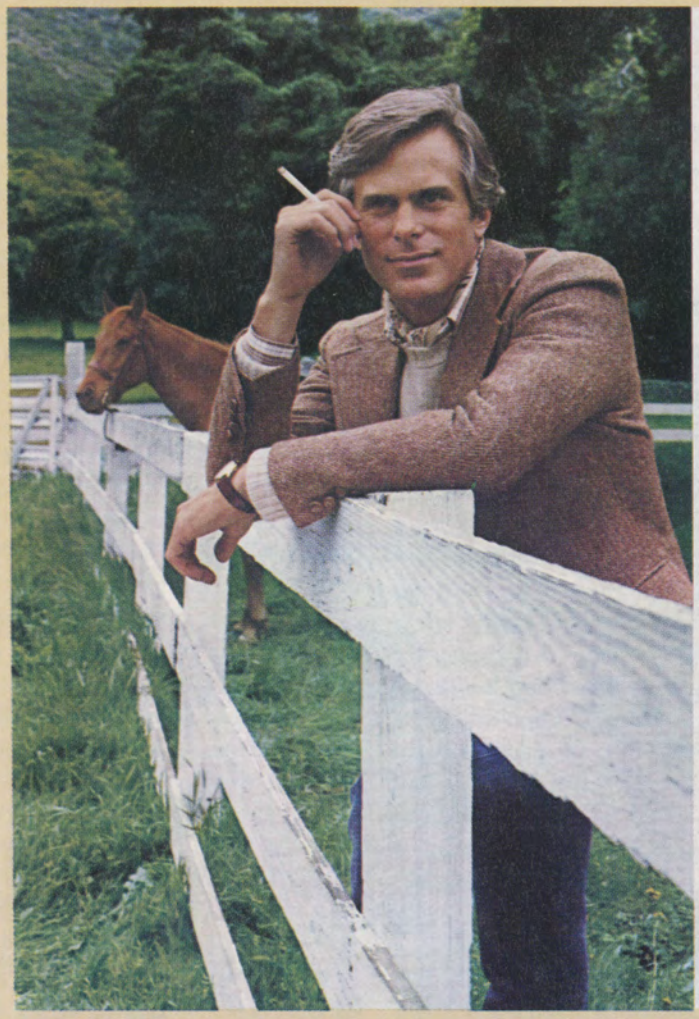

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Dramma Giocoso
continued from p. 20

was he who suggested the Don Juan legend to Mozart. The truth is probably otherwise. Mozart was always searching for a story that would be perfect for the music he wanted to write. He scoured printed librettos from all over to this purpose. In the case of *Don Giovanni* he found one to his liking that had been put on at Venice just a few months earlier. Once the choice was made, most of the decisions as to treatment were made by Mozart, not Da Ponte. It is perfectly clear from his letters to Leopold concerning the creation of *Idomeneo* and of *Die Entführung*, that Mozart made his librettists do his bidding, down to the tiniest details of the prosody required by the music he had in mind.

Don Juan on the stage, spoken or lyric, was the opposite of a novelty. The Spaniard Tirso de Molina started the vogue in the early 17th century. Molière took up the subject in his *Le Festin de Pierre* (1665), a prose comedy which introduces the characters Donna Elvira, Zerlina and Masetto as victims of Don Giovanni. Goldoni treated it in an early play of his, *Don Giovanni Tenorio o sia il Dissoluto* (1736); his legacy is a Donna Anna who is betrothed to Ottavio against her will. Gluck made the legend into a fiery pantomime ballet, first staged at Vienna in 1761. There were several Italian operas on the subject in the following two decades, and they have been studied in the recent book by Stefan Kunze, *Don Giovanni vor Mozart*. The direct model upon which Mozart and Da Ponte worked was *Don Giovanni o sia Il Convitato di Pietra*, Dramma Giocoso in un atto, first performed at Carnival season in Venice, February, 1787. (Da Ponte scrupulously avoids any mention of this in his Memoirs). The poet was Giovanni Bertati, one of the most sought-after librettists at Venice following Goldoni's departure, and the author of the excellent book to Cimarosa's *Il Matrimonio Segreto* (1792). Giuseppe Gazzaniga, a prolific and highly esteemed opera composer, wrote the music. It must have reached Vienna at once, too, because Mozart's score shows several signs that he was aware of it. Being in a single act, the Venetian opera was only half the length of its famous consequent. Even so, it provided Da Ponte with the situations, and sometimes even the language, for much of his libretto: through scene 14 in Act I and from the cemetery scene to the end in Act II. It dictated the ingredient that makes the work a true Dramma Giocoso: two noble lovers of the Seria stripe, Donna Anna and Duca Ottavio, a tenor. It also gave a relatively complete characterization of Donna Elvira. Mozart and Da Ponte improved on the model in several ways. They reduced the ladies from four to three (a Donna Ximena is deleted, or rather, her role is conflated with the remaining female parts). Similarly, they reduced the servants who sang solo parts from two to one (Leporello). By cutting down the number of roles they eliminated all but one of the doublings in the model (Masetto and the Commendatore). Most important for the continuity and interest of the drama, they enhanced the role of Donna Anna and extended it over the whole opera. Her thirst for revenge now becomes the driving force that unites the work and propels it to the inevitable catastrophe. The original Spanish concept of retribution emerges much more clearly as a result.

It would be a mistake to underrate either Bertati or Gazzaniga just because Mozart so far surpassed them. He profited from both, and from their failings as well as their strengths. It was poor dramaturgy to have Anna disappear from the cast after the first scenes. Very impressive in Gazzaniga's score, on the other hand, is the death of the Commendatore, set to expressive harmonies, including the Nea-

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politan Sixth, in the remote key of E flat minor. (Mozart did it differently, but Gazzaniga's expert use of the Neapolitan served as a reminder, if any were needed, of a potent harmonic resource). Following the calamity there comes with lightning-like rapidity the broadest kind of farce. Leporello asks in recitative "Who is dead, you or the old man?" Mozart and Da Ponte took this directly from Bertati. In receiving so rude a shock, like a slap in the face in fact, we are reminded that this is no tragedy, but a comedy with tragic incidents, in other words a Dramma Giocoso. The abrupt turn also presages the levity of the final ensemble, after the parallel but far more protracted death of Don Giovanni. This event, a most necessary one in order to purge society of his seductive and destructive force, has to be celebrated at length. And so it is in both operas. An almost pagan hedonism overcomes the earlier work at this point. By way of contrast its successor remains relatively sober and ends with the morale, sung to a fugato.

In the earlier opera more weight was given to Ottavio. After Giovanni and his servant leave the stage following the death of the Commendatore, Bertati brings on Anna and Ottavio. The corpse is removed and Ottavio attempts to comfort Anna. She relates the midnight attack to him (Da Ponte moved this to the middle of the act). Then she puts off Ottavio's marriage proposals on account of her grief, and exits, leaving the stage to the tenor. His solo scene concludes with an old-fashioned metaphor aria about the lover's dashed hopes of entering port safely: "Vicin sperai l'istante d'entrar felice in porte." Neither the dubious taste with which Ottavio is made to verbalize his hopes regarding Anna, nor the questionable propriety of parodying Metastasio so overtly ("Spe-

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rai vicino il lido" sings the hero in *Demofoonte*) gainsays the dramatic effectiveness of the tenor's big scene. Gazzaniga responded with a spacious lyric aria in two tempos which was not old-fashioned in the least. Ottavio, because of this music, becomes a force, a personality to be reckoned with in the drama. But his exit aria also stops the drama. Mozart and Da Ponte substituted the intensely moving duet in which Anna leads Ottavio into swearing revenge, an act which urges the drama forward. Once the moment for Ottavio's lyric outpouring was postponed, it proved no easy task to find another. The original solution was to defer his aria all the way to Act II, scene 10 ("Il mio tesoro"), but this is too late in the opera to give him much dramatic weight, and what he says, moreover, is very poorly motivated by what precedes it. For the Viennese revival of 1788, where the tenor was not up to singing "Il mio tesoro," Mozart substituted "Dalla sua pace," placing it in Act I, scene 14, where it is not much better motivated. Modern audiences usually get to hear both.

Ottavio and his peculiarities represent a legacy of the Dramma Giocoso tradition. A decade earlier, he would have been a soprano, not a tenor. By the 1780s tenors gradually began to replace sopranos as noble lovers even in the totally serious operas. In *Idomeneo*, for instance, the young prince Idamante was a castrato in the first production at Munich in 1781. For a performance at Vienna in 1786 Mozart adjusted and rewrote the part for tenor. He also added an elaborate concertante aria to strengthen the role and bring it up to parity with that of the heroine, Ilia. Despite these efforts something of the recent and castrated past hangs over Idamante as a character type, one whose fate is beyond his control. It hangs as well over Don Ottavio. Not that he is effete, but merely ineffectual. Having no decisive role in the outcome of the drama, he is made to exist solely at the whim of Anna ("on her peace depends my own"). The Seria lover was in fact never much more than a peripheral figure in Dramma Giocoso, ever since Goldoni established the genre. He (she) is there to display a voice-type and kind of music associated with serious opera, and thereby enhance the variety of the entertainment. The tenor's lyric aria fills this function admirably in both Gazzaniga and Mozart. Strange as it may seem, Giovanni, as well as Ottavio, was a tenor in Gazzaniga's score. There he sang a mellifluous love song that left its imprint on the Trio in Act II of Mozart's opera. By turning Giovanni into a baritone, Mozart was reverting to the traditional choice for a Mezzo Carattere male part, an intermediate vocal type to match his intermediary social role—at home with low-born as well as high-born (albeit a scourge to both).

The preternatural brilliance of what Mozart wrote for Prague in 1787 can be observed nowhere better than in the great Sextet of Act II, "Sola, sola in bujo loco." Here it is a matter of throwing comic and tragic into relief not in successive numbers, but within the same number. Elvira begins the piece in E flat, singing rather simply of her hopes and fears, with well-founded misgivings about the man who has led her to this darkened courtyard. (She thinks he is Giovanni, but he is Leporello disguised). Leporello, on another part of the stage, is seeking the "damned door" through which to escape. The music slips several notches towards Buffo style as he lapses into quick-note patter when repeating "questa porta sciagurata," at which point the audience usually titters. He finds the door, just as the music finds

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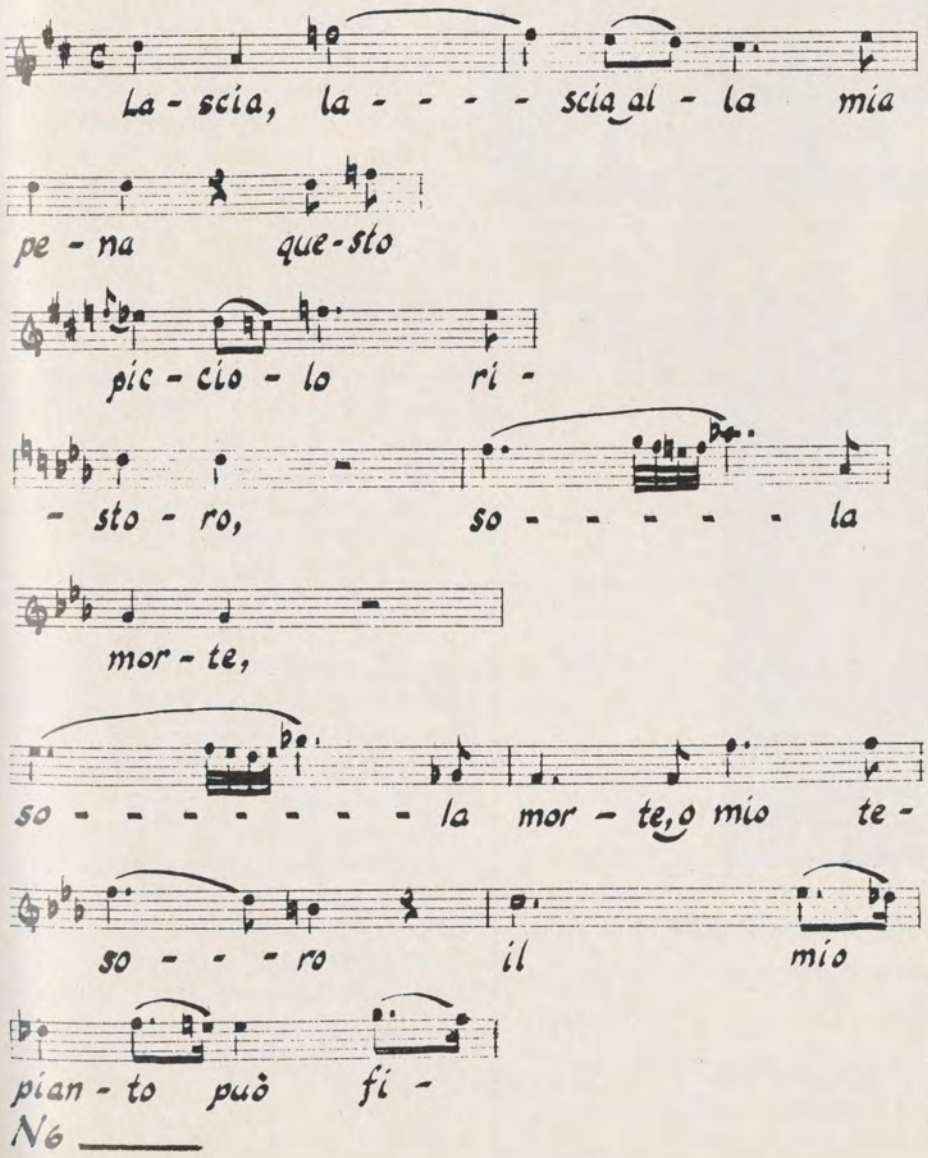
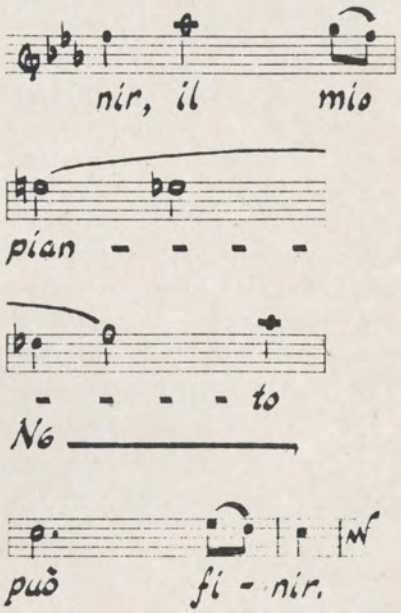
its new destination, which is B flat, the dominant. But the cadence is interrupted when an augmented sixth chord moves the tonality suddenly to D, the keynote of the entire opera, and always a matter of highest dramatic significance on its various returns throughout the work. Leporello is cut off from escaping. Trumpets and drums, the instruments of high estate, softly announce the arrival of Anna and Ottavio, who are dressed in mourning. By his music alone Mozart creates in an instant the whole world of these Seria lovers. It moves in majestic, long-breathed phrases, over which Ottavio pours out the noblest of love songs, pleading with Anna to relent and give up her grieving. In accompanying him the first violins sound a bar-long rising figure in dotted rhythm against the incessant 16th-note motion of the seconds. Mozart had used a very similar orchestral texture a year earlier when rewriting the love duet in *Idomeneo*, at the point where Idamante enters.

Anna cuts off Ottavio's beautifully delayed cadence. At the same time she turns the music from D major to D minor.





This gesture already tells us that her answer is another refusal. She begins by singing a motif related to Ottavio's melody, but related more closely still to the distraught line she sang when raging over the circumstances of her father's death: "Fuggi, crudele, fuggi!" (Mozart used the motif again when the three noble maskers approach the exterior of Giovanni's palace in the Finale of Act I). Her melodic line is no less long-breathed than Ottavio's and is supported by the same continuous orchestral texture. It gets more impassioned as she goes along. The ornamental turns and wide leaps at "sola morte" become almost unbearably poignant. They are also very difficult to execute, requiring a perfect sostenuto in the high register and control between the registers. (Compare Example 1 above, where the same qualities of the Seria style and even some of the same notes are in evidence).

In the course of Anna's lament the music moves from D minor down to the even darker realm of C minor. At the first "il mio pianto" Mozart resorts to a half-bar of Neapolitan Sixth harmony (marked N6), as Anna works her way up to the melodic peak note, high A flat. Her descent is partly chromatic, increasing the pathos, which reaches its most intense level with the entire bar of Neapolitan harmony before the cadence on "può finir." Gazzaniga's example was not lost on Mozart.

Both the descending chromatic line and the Neapolitan harmony have a wide import in this opera. The first is associated repeatedly with Don Giovanni and the death that he first inflicts, later suffers. When the orchestra picks up the chromatic descent after Anna's cadence, and starts repeating it over and over, like an obsession, poor, deluded Donna Anna asks "Where is my husband?" It is as if Don Giovanni were present, which he is in spirit if not in body, as the cause of everyone's woes. Even after he is dispatched to Hell at the end, his ghost still hovers above the chromatic descents in the voices before they drop out on the last pages of the score, leaving one last chromatic descent to be played softly by the orchestra alone. The powerful Neapolitan Sixth to tonic progression elaborates the tonal climax of the opening duet for Anna and Ottavio, and one is tempted to hear it as the crux of her personal tragedy. From the duet it was taken over as the climax of the slow minor section of the Overture (which was written last). Related to this is the music for the uncanny return of the Commendatore as the stone guest. Here, as always, Mozart marshalled his most potent resources and deployed them to utmost dramatic advantage.

Ina Souez
continued from p. 12

command the listener's respect, they rarely raise his temperature a couple of degrees the way the Souez Donna Anna does. From her initial utterance, "Non sperar, se non m'uccidi," we know this is not a lady to trifle with. But it is not until one reaches the so-called "Vengeance Aria" that the full extent of the Souez gifts becomes apparent. With her sudden outburst, "Don Ottavio, son morta!" and the ensuing aria, one marvels at the formidable technique; this is an instrument of remarkable range, evenness and resonance with inexhaustible reserves of power.

The tessitura climbs above the stave, but there is little evidence of the voice thinning out, only perhaps a slight deceleration in tempo, but with it, she imparts a soft femininity rarely sought or found by others. This Donna Anna amounts to much more than the "frazzled harridan" she's been called by one critic; she comes as close to becoming a rounded, sympathetic character as she's ever been.

So it continues. The "Non mi dir" manages the supreme feat of being sincere without being ponderous. The *portamento* is stylishly, judiciously applied, the *gruppetti* all clearly articulated. And, there's a distinctly warm, umbrous, opulent coloration to the timbre, almost Iberian in feeling. It has the texture of glowing velvet. How much more amazing it is to hear it coming from a soprano who, up until two years before the recording was made, had never even remotely considered the inclusion of Mozart in her repertoire.

There is yet another recording, dating from several years later, more modest in nature, but no less striking in the effect it provokes. This specimen features the orchestra of that popular musical satirist of the 1940s, Spike Jones, in a little number called "Il Barkio." It is, of course, Luigi Arditi's trashy salon

piece, "Il Bacio," spiced with the sound of an intensely vociferous canine competing with a soprano, who valiantly attempts to negotiate her way through the song (she succeeds pretty well, too).

The soprano again is Ina Souez, obviously enjoying herself, and just as obviously under-utilizing her astonishing gifts. Contemporaneous with that recording, she should have been singing all the major roles in all the important houses in this country; in reality, she sang in none, then or later.

But if the reader thinks this tale is about to take a plunge into teary tragedy, he should take his cue from Ina Souez herself. In her face and bearing is reflected none of the turmoil that such an ironic turn of events might have generated. If there were problems in the past, they already have been encountered, attacked and resolved. The Souez of today relishes what she had rather than regretting what she had not.

* * *

The lady who today greets the visitor at the door of her cozy Los Angeles cottage combines in unique fashion both the courtliness of the vanished England where her career reached its apogee and the open-hearted, plainly spoken, gutsy candor of the American West, where she grew up. It is a hottish, torpid Southern California afternoon, yet Souez, dressed in elegant black, maintains a cool composure as she prepares to recount the highlights of her story.

She was born in the small town of Windsor, Colorado, in 1908, the only child of a schoolteacher who, on retirement, took to ranching. "I remember that I used to get up at 4 or 5 in the morning and go off riding through the mountains with him; I think that's why I've always been so healthy; when you're breathing that good Colorado

As Donna Anna in *Don Giovanni*. In *New York* magazine for February 6, 1978, critic Alan Rich claims that "You won't, on any recording, find a better Anna than the blazing, frazzled harridan created by Souez."

air from the top of a horse, well, it makes a big difference."

To this day, Souez has no idea whence her musicality derives. No relative on either side of her family could either sing or play an instrument, but she recalls a talent for singing from the age of three. And, even then, it was an instrument of prodigious proportions. "I used to pray that it would get smaller; it was so big that it would scare me half to death some times."

Souez was fortunate, too, in remaining free from the vocational quandaries that afflict so many young people.

"It just never occurred to me to be married and have children, or work in a store or teach school, or do anything that young ladies were supposed to be doing in those days. No, it was always a vocal career for me," she remarks with a note of pride.

Perhaps that gritty determination arises from her American Indian heritage; for the soprano's father was of Cherokee stock, and she was born with the surname Rains. Later, when her manager insisted on something more exotic, she instinctively turned to her great-great grandmother ("I remember seeing her once, sitting there with her corn cob pipe. She was nearly 100 at the time . . ."), whose last name was Suey. "But I told him that it sounded like chop suey," she recalls with a chuckle, "so it was changed again."

Still, we get ahead of ourselves here. The adolescent of 16, dreaming of a European career, quits high school after two years and goes to Denver to enroll in the Lamont School of Music. Its founder and principal pedagogue was the former Canadian contralto, Florence Lamont Hinman, who turned to teaching after a severe illness.

"The first time I sang a scale for Hinman she almost fell off her stool. 'I never have heard such a loud noise in my life,' she exclaimed. "Funny — I knew my voice was big; I just didn't think it was very good until I listened to my first records. In my mind, I always knew the kind of voice I wanted for myself; I wanted it to have the quality of Ponselle and Muzio combined." (If this desire appears a trifle overweening, the reader should listen

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to the Souez recording of "Ernani, involami." He will find that her ambition was not the slightest bit impractical.) Her first role at the Lamont School was Santuzza, "though I thought *Pagliacci* would have been more fun," and she stayed in Denver for six years, with Mme. Hinman serving as her first and only teacher. By her own admission, Souez made something of a local sensation of herself, appearing at churches and concerts and virtually everywhere else. "They used to say, 'Put Ina on a street corner with a hat, and she'll sing.' "

But her teacher recognized that it had come time to move on. So she sponsored a benefit concert for her talented pupil ("I was going to get to Europe, if I had to swim over.") The event attracted 12,000 people and netted Souez sufficient funds to support her for three years abroad.

Before she set sail, Souez auditioned in New York for one of the more prestigious teachers of yore, Mme. Schön-René. It was the consensus that this young prize-winning soprano from Colorado with her Colorado training, possessed a naturally placed voice, one that no one should attempt to change. What she required were coaches and of that commodity she was provided a list ten miles long.

"And don't think I didn't need them," Souez interjects, "I needed them all." There was nothing left to do but get on the boat.

After a stop in Milan and a visit to her personal shrine, La Scala ("My greatest ambition always was to sing in that house." How ironic that the invitation should come on the day the war broke out.") Souez made her debut in the Northern provincial city of Ivrea. The role, oddly enough, was Mimi. Now although her admirers do not ordinarily associate her with Puccini's frail heroine, her coach at the time felt that the

Photo by David Powers

In her Los Angeles home today, Ina Souez poses with the dim reflection, in the mirror, of her portrait as *Norma*.

medium weight of the role was eminently suitable for her. Years later, Arturo Toscanini would concur and would, in a meeting Souez still cherishes, compliment her for her traversal of the part, noting with some satisfaction that she had been the first soprano of his experience to sing the first act aria in exact accordance with Puccini's own printed markings.

She settled for a while at the Teatro Massimo in Palermo. Souez remembers that "I had no signature and no contract, but I thought I'd be a damned fool if I didn't learn every part I could." True to her word, she essayed such diverse operas as *Cavalleria* and *Pagliacci* (it's now expected of tenors, but, sopranos?), *Norma, Tosca, Andrea Chenier, Fanciulla del West, Faust* ("can you imagine?"), *Forza del Destino, Traviata* and *Trovatore,* which Souez insists is still her favorite opera. "Whatever they wanted me to do I was ready. I've always had to learn things so quickly it near drove me crazy. I had learned Marguerite in French from Mrs. Hinman. Here in Palermo, they gave me three days to prepare it in Italian. But we had no time for rehearsal and the tenor was even in worse shape than I was. But you can't fool the Sicilians; if they like you, they'll help you. During the performance, I was about to make the wrong exit, when, from the balcony, there comes a shout, 'Ina, dove vai?' "

During this period, romance entered her life, in the guise of a wealthy Scotsman, William Malcolm. Souez recalls peering into the audience of the Massimo and seeing a fair-haired gentleman in a sea of Mediterranean faces. "I felt like a prima donna for the first time."

After seven months in Palermo, she and Malcolm returned to Paris, and after being engaged, Souez had to make some very important decisions: would it be marriage or a career? Would it be in America or Europe? She opted for marriage and Europe, and she already had made some important friends for a rising young soprano to make.

One of them was Col. Blois, then in charge of artistic matters for Covent Garden. Back in London, she found herself at an elegant dinner party seated next to this influential gentle-

continued on p. 83

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Each year as I write this message, I look for new superlatives to describe the current season since each year seems to be better than the preceding season. This year, our 56th, is no different. Ten operas again will be performed, one of which, Benjamin Britten's *Billy Budd,* will have its San Francisco premiere. Our general director, Kurt Herbert Adler, has assembled a galaxy of the world's renowned singers, conductors, directors and designers, some of them making their San Francisco or American debuts and many of them favorites of San Francisco opera patrons from previous years. In addition to *Billy Budd* we will enjoy a new production of *Lohengrin;* we are grateful to an anonymous donor for a generous gift making this new production possible. We are also indebted to the San Francisco Foundation for a grant to finance the costs of bringing to San Francisco the production of *La Bohème* owned by L'Opéra du Rhin of Strasbourg, France.

We have an added reason for excitement this year—1978 marks the 50th anniversary of Maestro Adler's professional association with the opera world, and even more important, his 25th anniversary as General Director of the San Francisco Opera. To celebrate this extraordinary milestone and to honor him, the Anniversary Gala Concert will be held at the Opera House on the evening of November 19, 1978. Proceeds from this evening will benefit the San Francisco Opera Association and the San Francisco Opera Guild. A large number of singers intimately associated with San Francisco Opera history will be with us to participate in this event. Probably never in the history of opera has there been such an occasion. Don't miss it!

I am happy to report that the new fund-raising plan adopted this year has been well accepted by our subscribers. We have attracted several thousand new contributors which was the main purpose of the plan. Nevertheless, our financial problems continue. While ticket sales for this season exceed any previous year, revenues from ticket sales cover about 60 percent of costs, a percentage, incidentally, higher than that of probably any other major opera company. As a result of the passage of Proposition 13, we have been informed that our allocation from the San Francisco Hotel Tax Fund will be only one-half that of last year, a reduction of approximately $200,000. Inflation continues to force increases in our expenses despite our vigorous cost-control efforts. Thus, we must constantly seek new and increased gifts from our supporters. If you are not now included among our thousands of contributors, won't you please join them now? Your tax-deductible gifts should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco 94102.

You are all keenly aware, I am sure, that the Performing Arts Center is well underway. Construction on the extension of the Opera House commenced in 1977, and on the new Symphony Hall across the street early in 1978. Unfortunately, this has eliminated the parking lot which will cause us some inconvenience until the proposed new garage is constructed, hopefully in time for our 1979 season. Funding for the Center is still several million dollars short. If you have not yet joined those who have made this important project possible, I urge you to do so as soon as possible.

We continue to be grateful for the financial support from various sides, without which 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, the Board of Supervisors, and the War Memorial Board of Trustees. We are indebted to the San Francisco Opera Guild, which this year combined with Opera Action, for its sponsorship of five student matinees and for its many other activities which not only help in raising funds and reducing our costs, but in spreading the word of opera throughout our community.

One performance of each opera is broadcast by radio live up and down the Pacific Coast and in Chicago, and by delayed Public Radio throughout the rest of the nation. For making this important public service possible, we are grateful to Chevron U.S.A., Inc., and the L.J. and Mary C. Skaggs Foundation, Oakland, California.

For many years, we have been numbered among the six greatest opera companies in the world. This year, the National Opera Institute bestowed on Maestro Adler and the company an award for "excellence in repertoire," and OPERA America proclaimed the Maestro the Dean of American opera producers. With the help of our excellent staff and of our supporters, we will continue to earn this enviable reputation.

Enjoy the season.

Walter M. Baird

WALTER M. BAIRD
President,
San Francisco Opera Association

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The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of $200 or more, singly or in combination, were made to the Opera's various giving programs from the latter part of 1977 through August 15, 1978. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Gifts received during the Opera season will be added to subsequent issues of the magazine. Space does not allow us to pay tribute to the hundreds of others who help make each season possible. To all, we give our warmest thanks.

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Master of Properties	David Watson

**San Francisco Opera debut **American debut*

The Knabe is the official piano of the San Francisco Opera

The 1978 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts, a Federal Agency, and a grant from the San Francisco Hotel Tax Fund.

Artists

Kathleen Battle
Montserrat Caballé
Ileana Cotrubas*
Anne Evans*
Maria Ewing
Sheri Greenawald*
Shirley Harned
Christina Jaqua
Gwendolyn Jones†
Gwyneth Jones
Elizabeth Knighton*
Carol Malone
Janis Martin
Julia Migenes*
Alexandrina Milcheva*
Patricia Miller*
Magda Olivero*
Katia Ricciarelli
Leonie Rysanek
Patricia Schuman*
Hanna Schwarz
Ellen Shade*
Pamela South†
Olivia Stapp*
Carol Vaness†
Shirley Verrett
Ruth Welting

Gene Albin*
Giacomo Aragall
Walter Berry
Frederick Burchinal*
Barry Busse*
Samuel Byrd
José Carreras
Guy Chauvet
Lawrence Cooper
Federico Davià
John Del Carlo*
Justino Díaz*
Placido Domingo
Dale Duesing
John Duykers
Francis Egerton**
David Eisler*
Brent Ellis
Clifford Grant
Raimund Herincx*
James Hoback
Gwynne Howell*
Paul Hudson**
Richard Lewis
Juan Lloveras
Chester Ludgin
Alexander Malta

Raymond Manton
Barry McCauley†
Joseph McKee*
John Miller
Allan Monk
Siegmund Nimsgern
Luciano Pavarotti
Jerome Pruett*
Samuel Ramey*
David Rendall*
Marius Rintzler
Forbes Robinson*
David Rohrbaugh*
Guillermo Sarabia
Giuseppe Taddei
Nunzio Todisco**
Giorgio Tozzi
Spas Wenkoff*
Stephen West*†

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

Chorus

Janice Aaland
Deborah Alexander
Elisabeth Anderson
Kathy Anderson
Candida Arias
Doris Baltzo
Norma Bruzzone
Louise Corsale
Constantina Economou
Beverley Finn
Lisa Louise Hill
Anne Huffington
Gail MacGowan
Cecilia MacLaren
Tamaki McCracken
Anna Marie Riesgo
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Suzanna Schomaker
Shelley Seitz

Bonnie Shapiro
Claudia Siefer
Lola Lazzari-Simi
Linda Millerd Smeage
Ramona Spiropoulos
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Daniel Becker-Nealeigh
Duane Clenton Carter
Riccardo Cascio
David Cherveny
Angelo Colbasso
Joseph Correllus
James Davis
Robert Delany
Bernard J. DuMonthier
Peter Girardot

Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Edward Marshall
Robert McCracken
Jim Meyer
Thomas Miller
Eugene Naham
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Karl Saarni
Francis Szymkun
Mitchell Taylor
Randolph Tingle
B. Tredway
John Walters
Robert Waterbury
R. Lee Woodriff

Extra Chorus

Roberta Bowman
Anne Buelteman
Hilda Chavez
Teresa Colyer
Patricia Diggs
Marcia Gronewold
Susan Jetter
Liya Kushnirskaya
Marena Lane

Heidi Parsons
Alma Simmons
Jennifer Sullivan

M. W. B. Adamson
Michael Arighi
Manfred Behrens
Kristen R. Bjoernfeldt

Michael Bloch
Gerald Chappell
John L. Glenister
Henry Metlenko
Steven Oakey
Robert Philip Price
Mitchell Sandler
Lorenz Schultz

Additional Chorus composed of members of the San Francisco Symphony Chorus, Louis Magor, director, and the Masterworks Chorale of the College of San Mateo, Galen Marshall, director.

Supporting San Francisco Opera
continued from p. 45

Miss Dorothy A. Orrick
Mr. & Mrs. William Randolph Oscarson
Mrs. Brooks Paige
Donald & Blandid Palatucci
Mr. & Mrs. Fred Pavlow
Thomas J. Perkins
Mr. & Mrs. W. Rollin Peschka
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Jefferson E. Peyser
Mr. & Mrs. David E. Pinkham
Michel Pisani
Mr. & Mrs. Harold Pischel
Paul & Helen Pocher
G. Ross Popkey
John L. Porter, Jr.
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Mildred J. Quinby
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Mr. & Mrs. Justin M. Roach
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Mrs. Maud Hill Schroll
Mrs. Raymond Schubert
Mrs. Karl Schuster
Mrs. Mehmet A. Sherif
Mr. & Mrs. Roy L. Shurtleff
Mrs. Sidney Siegel
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Mrs. Elna R. Tymes
Mrs. Paul H. Vincilione
Dr. & Mrs. Richard F. Wagner
Mr. & Mrs. Bruce Walker
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Phillip & Gerry Warner
Ann Waterman
Dr. & Mrs. Malcolm S. M. Watts
Mr. & Mrs. Norman V. Wechsler
Mrs. Palmer Wheaton
Mr. & Mrs. Edward Wells
Neil Whiting
Leonard-John Wilkinson
Bruce E. Wilson
Dr. Peter Windhorst
Mrs. Jean C. Witter
Victor Wong
Mrs. Casimir J. Wood
Dr. Frank W. Young
Dr. & Mrs. Paul F. Youngdahl
Dr. & Mrs. John Zderic
Mr. & Mrs. Peter Zuber

continued on p. 63

Orchestra

1ST VIOLIN
Zaven Melikian
Concertmaster
Sherban Lupu
Co-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

David Schneider†
Gerard Svazlian†

2ND VIOLIN
Felix Khuner *Principal*
Herbert Holtman
Virginia Roden
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Laurence Gilbert

Linda Deutsch†

VIOLA
Rolf Persinger *Principal*
Detlev Olshausen
Asbjorn Finess
Thomas Elliott
Jonna Hervig
Ellen Smith
Mary Jo Ahlborn

John Konigsmark†

CELLO
David Kadarauch
Principal
Rolf Storseth
Judiyaba
Doug Ischar
Barbara Wirth
Helen Stross

Marianne Meredith†

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

Michelle Millard†

FLUTE
Walter Subke *Principal*
Lloyd Gowen
Gary Gray

Paul Renzi†
playing principal parts
Barbara Breeden†

PICCOLO
Lloyd Gowen
Gary Gray

OBOE
James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN
Raymond Duste

CLARINET
Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET
Donald Carroll

BASSOON
Walter Green *Principal*
Jerry Dagg

Robin Elliott

Carla Wilson†

CONTRA BASSOON
Robin Elliott

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

Erich Achen†
Carlberg Jones†

TRUMPET
Donald Reinberg
Principal
Edward Haug
Chris Bogios

John Aymong†
Charles Daval†
William Holmes†
Robert Hurrell†
Joyce Johnson†
Carole Klein†
Laurie McGaw†
Tim Wilson†

TROMBONE
Ned Meredith *Principal*
McDowell Kenley
John Bischof

Stephen Kohlbacher†
Philip Zahorsky†

TUBA
Robert Z. A. Spellman

Chong Hwa Kum†

ALTO SAXOPHONE
Gregory Dufford†

TIMPANI
Elayne Jones

PERCUSSION
Lloyd Davis
Peggy C. Lucchesi

Richard Kvistad†
David Rosenthal†
John Van Geem†

HARP
Anne Adams *Principal*
Marcella de Cray

PERSONNEL MANAGER
Thomas B. Heimberg

LIBRARIAN
Lauré Campbell

†Additional players and stage band.

Dancers

Jan Berletti
Peggy Davis
Anna Franklin
Kimberly Graves
Jacqueline Low
Terry McGlone
Monica Prendergast
Dorothy Reiff
Maria Angela Villa
J. Michael Dwyer
Dan Gardner
Randall Krivonic
Jay Lehman
Sulpicio Wagner

Boys Chorus

John Aalberg
Stephen Abramowitz
Sean Barry
Matthew Brauer
Mark Burford
Michael Burke
Jeffrey Cox
Timothy Cox
David Devine
John Dougery
Victor Fernandez
Robyn Fladen-Kamm
David Flores
Christopher Frey
Lionel Godolphin
Peter Hicks
Philip Hommes
Christopher Kula
Benjamin Lewis
Douglas Lynn
Christopher Metcalf
Daniel Potasz
Liam Riordan
David Roberts
Eric Savant
Richard Treadwell
Christopher Tucker
Eric Van Genderen

Girls Chorus

Lara Downes
Shana Downes
Kristin Genis
Angela Harrison
Susan Kim
Gayane Plavdjian
Keiko Steimetz
Dorothy Stone
Jennifer Watts
Mary Angela Whooley
Margaret Wong
Faith Yang

Supernumeraries

Joan Bacharach
Barbara Clifford
Martha Crawford
Renee de Jarnatt
Megan Fogarty
Christine Gember
Mary Joyce
Nancy Kennelly
Francesca Leo
Cynthia Milina
Edith Modie
Ellen Nelson
Louise Russo
April Sack
Celia Sack
Ellen Sanchez
Elizabeth Schultz
Mary Van Perre

Steve Bauman
Nick Bernardini
Bruce Bigel
Allerton Blake
Steve Caldwell
Thomas Carlisle
Steve Cohen
Rudolph Cook
Robert Corrick
Burton Covel
Don Crawford
Tom Curran
Danny De Jarnatt
Everett Evans Jr.
Jimmy Exon
Albert Frettoloso
Robert Fuller
Clifford Gold
Tom Grey
Mark Huelsmann
Ken Jakobs
Janusz
Bill Joyce
Julius Karoblis
Terrance Kyle
George Lenahan
Rodney McCoy
Robert Montano
Gregory Moreci
James Muth
Steve Polen
Joel Posner
Noble Edward Reynolds
Paul Ricks
Gil Rieben
James Sagerson
Robert Schmidt
Michael Scoffield
Thomas Simrock
Kent Speirs
Jon Spieler
George Tyree
Richard Weil

1978 Season Repertoire

OTELLO
Verdi
IN ITALIAN
Ricciarelli, Gwen. Jones/Domingo, Sarabia, McCauley, Grant, Busse*, West*, Del Carlo

Conductor: Patanè
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Friday, Sept 8, 7PM
Gala Opening Night
Wednesday, Sept 13, 7:30PM
Sunday, Sept 17, 2PM
Friday, Sept 22, 8PM
Tuesday, Sept 26, 8PM
Saturday, Sept 30, 8PM

NORMA
Bellini
IN ITALIAN
Verrett, Milcheva*, Gwen. Jones/Todisco**, Grant, Busse

Conductor: Peloso
Stage Director: Frisell
Designer: Varona
Chorus Director: Bradshaw
Saturday, Sept 9, 8PM
Tuesday, Sept 12, 8PM
Friday, Sept 15, 8PM
Wednesday, Sept 20, 7:30PM
Sunday, Sept 24, 2PM
Saturday, Sept 30, 1:30PM

San Francisco Opera Premiere
BILLY BUDD
Britten
IN ENGLISH
Duesing, Lewis, Robinson*, Herincx*, Monk, Hudson**, Burchinal*, Egerton**, McKee*, Hoback, Busse, Eisler*, Byrd, West, Miller, Del Carlo, Rohrbaugh

Conductor: Atherton*
Stage Director: Anderson*
Designers: Piper/Munn
Chorus Director: Bradshaw
Saturday, Sept 16, 8PM
Tuesday, Sept 19, 8PM
Saturday, Sept 23, 8PM
Thursday, Sept 28, 7:30PM
Sunday, Oct 1, 2PM

New Production
LOHENGRIN
Wagner
IN GERMAN
A. Evans*, Martin/Chauvet, Herincx, Howell*, Monk, Albin*, Eisler, Del Carlo, Miller

Conductor: Adler
Production: Weber
Designer: Montresor
Chorus Director: Bradshaw
Friday, Sept 29, 7:30PM
Tuesday, Oct 3, 7:30PM
Friday, Oct 6, 7:30PM
Wednesday, Oct 11, 7:30PM
Saturday, Oct 14, 1PM
Sunday, Oct 22, 1:30PM

DON GIOVANNI
Mozart
IN ITALIAN
Stapp*, Shade*, Welting/Diaz*, Berry, Rendall*, Howell, McKee

Conductor: Drewanz**
Stage Director: Hager
Designer: Businger
Chorus Director: Bradshaw
Wednesday, Oct 4, 7:30PM
Saturday, Oct 7, 8PM
Tuesday, Oct 10, 8PM
Friday, Oct 13, 8PM
Sunday, Oct 15, 2PM
Saturday, Oct 21, 1:30PM

TOSCA
Puccini
IN ITALIAN
Caballé, Gwyneth Jones (Oct 29), Olivero* (Nov 22, 25)/Pavarotti, Lloveras (Nov 22, 25), Taddei, Tozzi (Nov 22, 25), Davià, Hudson, Egerton, West, Miller

Conductor: Peloso
Stage Director: Joël
Set Designer: Ponnelle
Costume Designer: Schlumpf
Chorus Director: Bradshaw
Saturday, Oct 14, 8PM
Tuesday, Oct 17, 8PM
Friday, Oct 20, 8PM
Monday, Oct 23, 8PM
Wednesday, Oct 25, 7:30PM
Sunday, Oct 29, 2PM
Wednesday, Nov 22, 7:30PM
Saturday, Nov 25, 8PM

WERTHER
Massenet
IN FRENCH
Ewing, Battle, Schuman*/Carreras, Monk, Hudson, Manton, West, Byrd

Conductor: de Almeida*
Stage Director: Frisell
Designer: Rubin
Wednesday, Oct 18, 7:30 PM
Saturday, Oct 21, 8PM
Saturday, Oct 28, 8 PM
Tuesday, Oct 31, 8 PM
Friday, Nov 3, 8PM
Sunday, Nov 5, 2PM

DER ROSENKAVALIER
Strauss
IN GERMAN
Rysanek, Schwarz, Malone, Miller*, Harned, South, Knighton*, Jaqua, Schuman/Berry, Ludgin, Pruett*, Egerton, Malta, Duykers, West, Eisler, Albin, Byrd, Miller

Conductor: Ferencsik
Stage Director: Hager
Set Designer: Bauer-Ecsy
Costume Designer: Kniepert
Friday, Oct 27, 8PM
Saturday, Nov 4, 8PM
Monday, Nov 6, 7:30PM
Sunday, Nov 12, 2PM
Tuesday, Nov 14, 8PM
Friday, Nov 17, 8PM

New Production
LA BOHÈME
Puccini
IN ITALIAN
Cotrubas*, Migenes*/Aragall, Ellis, Duesing, Ramey*, Davià, Eisler, Del Carlo, Rohrbaugh

Conductors: Varviso/Simmons (Nov 23, 26)
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Wednesday, Nov 1, 7:30PM
Saturday, Nov 4, 1:30PM
Tuesday, Nov 7, 8PM
Friday, Nov 10, 8PM
Monday, Nov 13, 7:30PM
Saturday, Nov 18, 8PM
†Thursday, Nov 23, 8PM
Sunday, Nov 26, 2PM

Special Family-Priced Matinee

Vaness, South/McCauley, Cooper, Byrd, Hudson, West, Eisler, Del Carlo, Rohrbaugh

Conductor: Simmons
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Saturday, Nov 25, 1:30PM

FIDELIO
Beethoven
IN GERMAN
Gwyneth Jones, Greenawald*/Wenkoff*, Pruett, Nimsgern, Rintzler, Malta, Busse, Miller

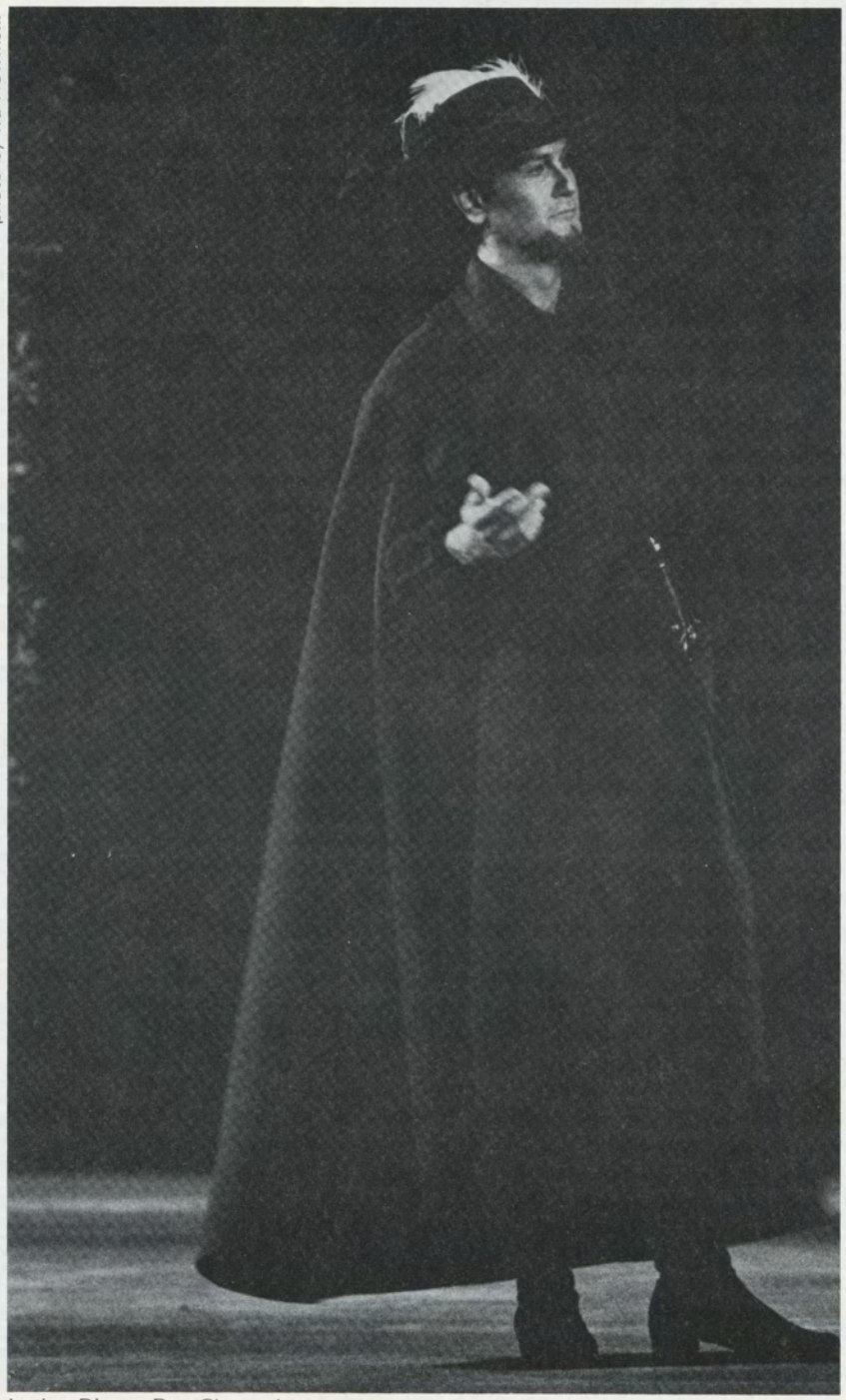
Conductor: Wich**
Stage Director: Mirdita**
Designer: Skalicki
Chorus Director: Bradshaw
Saturday, Nov 11, 8PM
Wednesday, Nov 15, 7:30PM
Saturday, Nov 18, 2PM
Tuesday, Nov 21, 8PM
Friday, Nov 24, 8PM

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

REPERTOIRE, CASTS AND DATES SUBJECT TO CHANGE

Don Giovanni

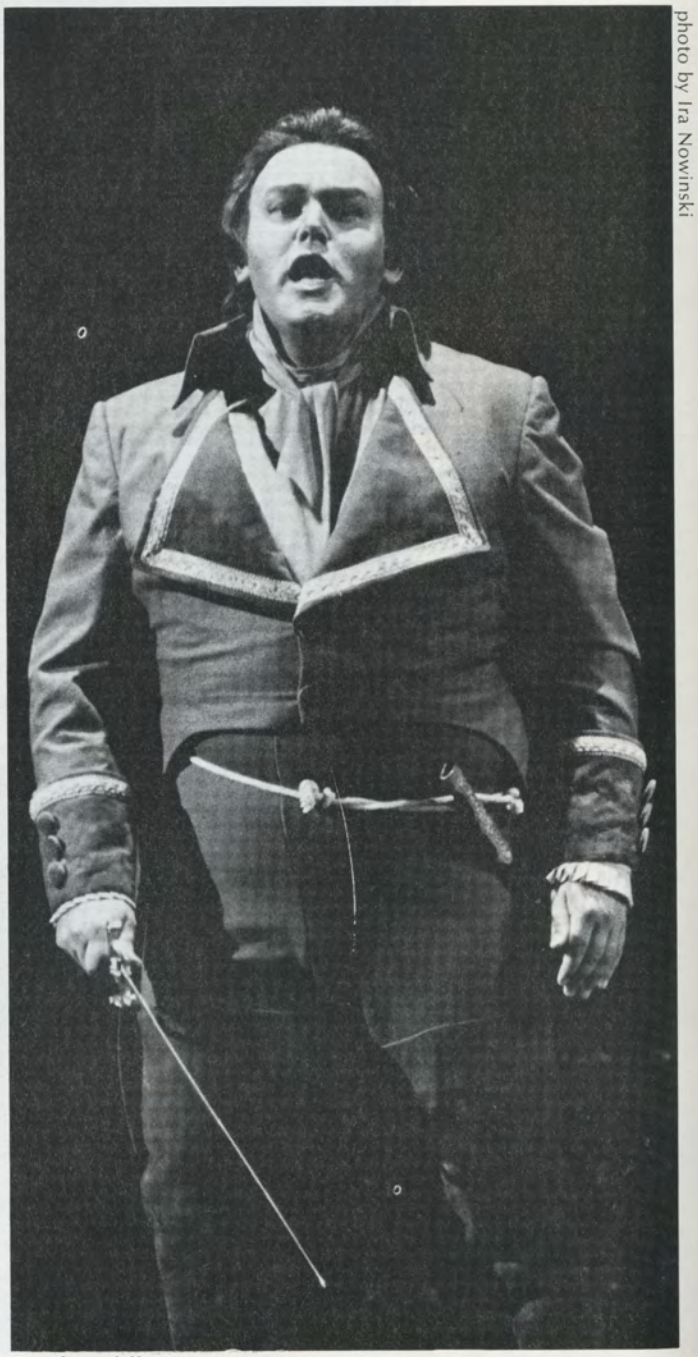
photo by Ira Nowinski



Justino Diaz as Don Giovanni

photo by Ira Nowinski

Olivia Stapp as Donna Anna



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David Rendall as Don Ottavio

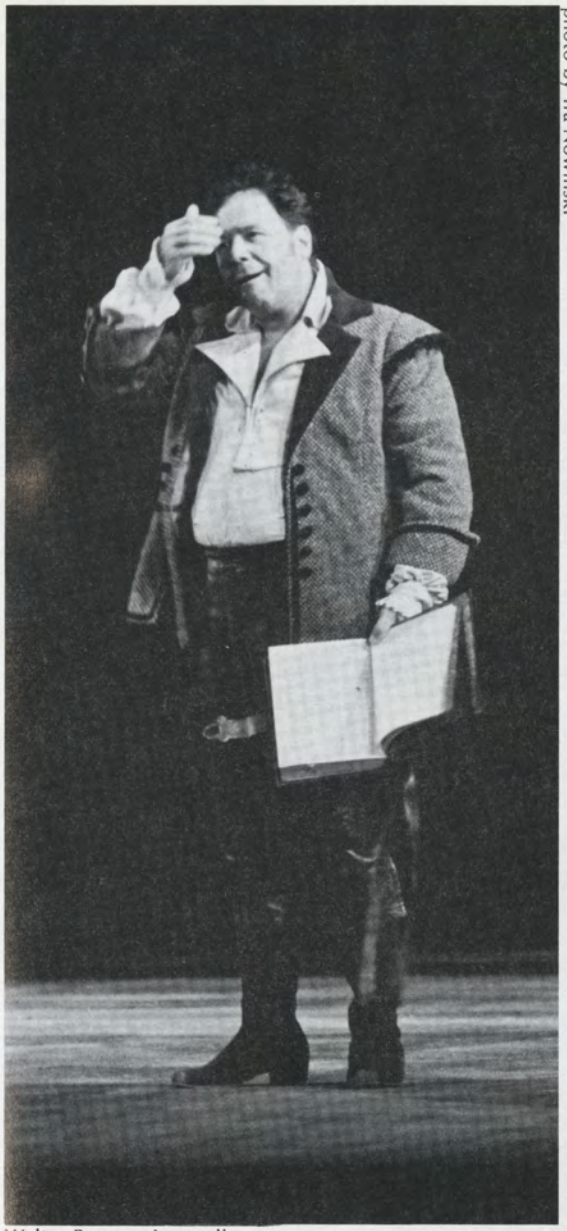

photo by Ira Nowinski

Walter Berry as Leporello

photo by Ira Nowinski

Ruth Welting and Joseph McKee as Zerlina and Masetto

photo by Ira Nowinski

Gwynne Howell as the statue of the commendatore

photo by Ira Nowinski

Ellen Shade as Donna Elvira

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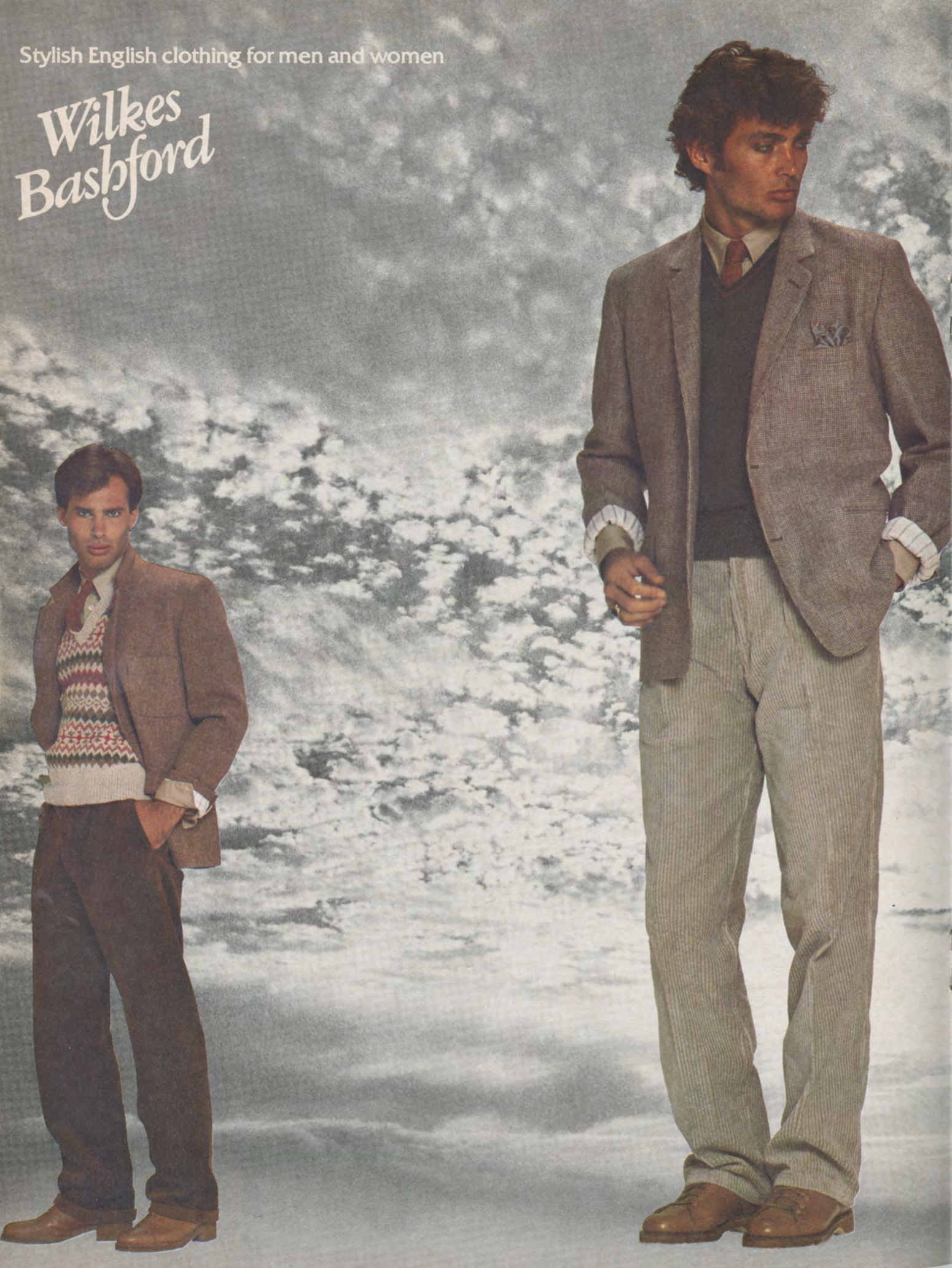


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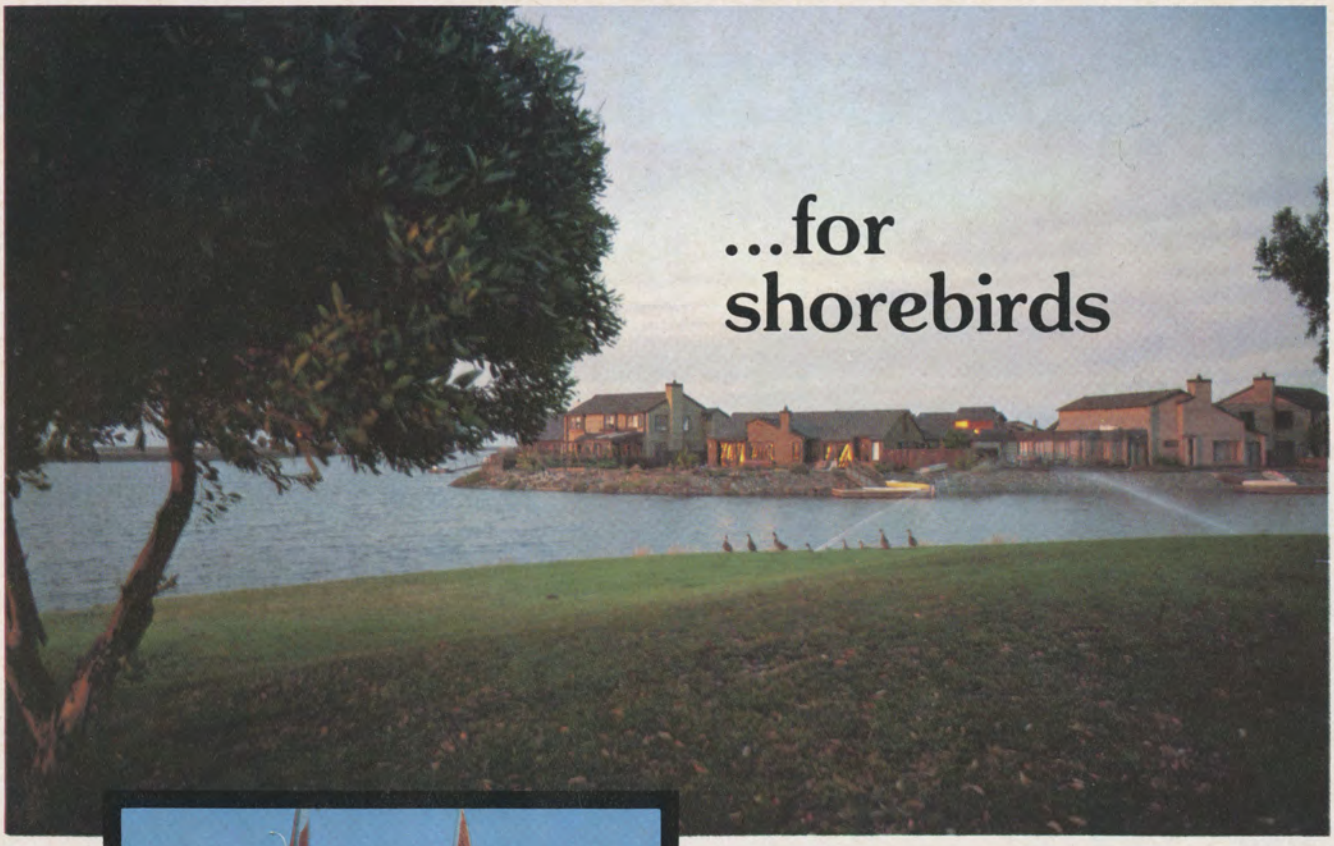

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Opera in two acts by WOLFGANG AMADEUS MOZART

Text by LORENZO DA PONTE

Don Giovanni

(IN ITALIAN)

Conductor
Hans Drewanz**

Stage Director
Ghita Hager

Designer
Toni Businger

Chorus Director
Richard Bradshaw

Lighting Designer
Thomas Munn

Recitative Accompaniment
Ernest Fredric Knell

Musical Preparation
Ernest Fredric Knell
John Miner

Prompter
Susan Webb

Costumes executed by
Hans-Gunter Willerscheidt

CAST

Leporello	Walter Berry
Donna Anna	Olivia Stapp*
Don Giovanni	Justino Diaz*
The commendatore	Gwynne Howell
Don Ottavio	David Rendall*
Donna Elvira	Ellen Shade*
Zerlina	Ruth Welting
Masetto	Joseph McKee
Peasants, servants	
Dancers	

***American debut*
**San Francisco Opera debut*

First performance: Prague, October 29, 1787

First San Francisco Opera performance: September 19, 1931

WEDNESDAY, OCTOBER 4 AT 7:30

SATURDAY, OCTOBER 7 AT 8:00

TUESDAY, OCTOBER 10 AT 8:00

FRIDAY, OCTOBER 13 AT 8:00 (Live broadcast)

SUNDAY, OCTOBER 15 AT 2:00

SATURDAY, OCTOBER 21 AT 1:30

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 three and one-half hours

PLACE AND TIME: Seville in the middle of the seventeenth century.

ACT I Scene 1
In front of the commendatore's palace
Scene 2
A street near Donna Elvira's residence
Scene 3
A room in Don Giovanni's palace
Scene 4
The garden of Don Giovanni's palace
Scene 5
Ballroom in Don Giovanni's palace

INTERMISSION

ACT II Scene 1
A street near Donna Elvira's residence
Scene 2
Garden of Donna Anna's home
Scene 3
A cemetery
Scene 4
In a park near the cemetery
Scene 5
In Don Giovanni's palace
Epilogue

SYNOPSIS/ DON GIOVANNI

ACT ONE—Scene 1—Don Giovanni's servant Leporello is keeping watch outside the house of the Commendatore, whose daughter, Donna Anna, Giovanni is attempting to seduce. Anna, having realized the masked man in her bedroom is not her fiancé, Don Ottavio, calls for help and pursues her assailant, hoping to identify him. The Commendatore rushes to her defense. Giovanni kills the old man in a duel and flees with Leporello. In the meantime, Anna has found Ottavio and returns to discover her slain father. The two swear revenge on the unknown murderer.

Scene 2—Giovanni and Leporello are surprised by the arrival of Donna Elvira, a flame he abandoned in Burgos. She is still in love with Giovanni, but he desires only to escape her reproaches and entreaties. Leporello is left to explain his master's ways in handling amorous affairs by reciting a catalogue of Giovanni's conquests. Finally, Elvira can take no more of Leporello's story and departs, whereupon the servant goes to find his master. Masetto and Zerlina are celebrating their wedding day, accompanied by their friends. Giovanni and Leporello return, hoping that Elvira has left. Zerlina arouses Giovanni's interest. He invites the whole wedding party to his castle, ordering Leporello to lead them there immediately. Detaining Zerlina, Giovanni flatters her, makes light of her wedding promise to Masetto, and offers to marry her right away. He is interrupted by the return of Elvira, who denounces him and leads Zerlina away. Anna and Ottavio arrive, not yet recognizing Giovanni as the murderer of the Commendatore. When Elvira interrupts again, denouncing Giovanni as a seducer, he insists that she is insane, but Anna and Ottavio have become suspicious. After Giovanni leaves under the pretext of caring for Elvira in her distress, Anna realizes from his voice that he is the man who entered her bedroom and subsequently killed her father. She demands vengeance of Ottavio, who, still not convinced of Giovanni's guilt, is left alone to profess his devotion to Anna.

Scene 3—Meanwhile, not in the least deterred, Giovanni orders Leporello to prepare a lavish supper party for the expressed purpose of adding a few more names to his list.

Scene 4—Zerlina tries in vain to soothe a worried, jealous Masetto. Giovanni renews his seduction of Zerlina, but Masetto intervenes. Trying to appease Masetto, Giovanni leads the young couple to the party. Anna, Ottavio and Elvira enter with masks and are invited to join the festivities.

Scene 5—With the party in full swing, Giovanni lures Zerlina into an adjoining room. Her cries, however, bring everyone to her assistance. Giovanni tries to make Leporello seem like the offending villain, but no one is taken in. The three guests unmask and the tone of the party suddenly becomes accusatory. Surrounded and condemned, Giovanni regains his composure and forces everyone to leave the castle.

ACT TWO—Scene 1—After soothing a disgruntled Leporello with some coins, Don Giovanni reveals his latest plot, this one aimed at the seduction of Elvira's maid and requiring that master and servant exchange clothes. When Elvira appears at the balcony of her house, troubled by her love for Giovanni, she is lured away by what she thinks is the presence of her beloved. Giovanni is left to serenade the maid. Just then, an armed Masetto and his followers arrive in search of Giovanni. The supposed Leporello sends them off in all directions, personally disarms Masetto and severely beats him. Zerlina finds Masetto crestfallen and aching, and tries to cheer him up.

Scene 2—In the dark courtyard of Anna's house, Leporello is trying to maintain the cruel deception with Elvira when Anna and Ottavio and, a few moments later, Masetto and Zerlina converge upon them. Threatened with a speedy death, Leporello reveals his identity. Everyone is dumbfounded; Anna retires in indignation. Chattering profuse apologies, Leporello manages to escape. Ottavio, now certain of Giovanni's guilt, asks the others to look after Anna while he brings his grievances before the courts. Elvira expresses her outrage, but admits to a still-lingering love for Giovanni.

Scene 3—Giovanni and Leporello have sought refuge in a cemetery. Their raucous conversation is interrupted by a ghostly voice from the statue of the Commendatore. Defying the doomful warning, Giovanni invites the statue, through Leporello's terrified mediation, to come to his castle for supper. To the servant's horror, the invitation is accepted. Master and servant return home to prepare.

Scene 4—In a park near the cemetery, Ottavio seeks to console Anna, suggesting marriage. Temporarily rejected, he charges Anna with cruelty. Anna protests her love and begs for patience.

Scene 5—In his castle, Giovanni is enjoying a meal with musical accompaniment. Elvira storms in with one last attempt to persuade Giovanni to change his ways. She is met only with mockery and leaves in despair. Her terrified cries are heard as she departs and Leporello is sent to see what is wrong. Nearly speechless, Leporello returns and announces the arrival of the statue. The Commendatore asks if, according to the rules of hospitality, Don Giovanni will dine with him. Arrogant to the end, Giovanni accepts. Pressing further, the Commendatore demands repeatedly that Giovanni repent his sins. Giovanni defiantly refuses again and again, thereby bringing about his destruction.

Epilogue—The other characters return after this cataclysm and Leporello tells them what has happened. Since vengeance has been taken out of their hands, they decide to return to their own lives: Anna and Ottavio will get married after a year of mourning is over; Elvira will go to a nunnery; Zerlina and Masetto will establish a household; and Leporello goes off to the inn to find a better master.

El Burlador de Sevilla

By ARTHUR KAPLAN

All of the characters in the Mozart/Da Ponte opera *Don Giovanni* are taken from previous versions of the Don Juan legend. The majority derive from the first and most famous literary source of that legend, Tirso de Molina's early seventeenth-century play *El burlador de Sevilla y convidado de piedra.* Although they do not always bear the same relationship to each other as in the Spanish drama, in which don Octavio, for example, was in love with a certain doña Isabela, whom don Juan tries to rape using precisely the same ruse he later uses with doña Ana, they find themselves in dramatic situations based primarily on the Tirso original. In fact, the profligate's murder of the Comendador de Calatrava, doña Ana's father, and his subsequent encounters with the Comendador as a stone statue in the cemetery and as an instrument of divine retribution in the play's penultimate scene are reproduced with little or no variation in the opera.

Da Ponte incorporated certain other elements from later versions of the legend, most particularly from Molière's *Dom Juan ou le Festin de pierre* (1665), from which he took the pivotal character of Done Elvire and grafted her onto the Tirso plot. The librettist condensed the dramatist's rather prolix and rambling play, and in the process reduced 22 individual speaking roles to eight singing roles. The King of Naples, the King of Castille, the elder Tenorios, don Juan's father and uncle—all court figures dear to Spanish playwrights of the period, who consciously mixed royal and plebian elements in their works—were eliminated. The fishergirl Tisbea and the shepherdess Aminta, whom don Juan woos separately and at considerable length, abandon their quaint Arcadian speech with its incongruous references to classical mythology, and are replaced by the peasant girl Zerlina, another borrowing from Molière. And, of the various servants, only Catalinón, rechristened Leporello, remains.

It is the title character who is unquestionably responsible for the continued fascination with the story. Modern psychologists and critics tend to analyze the Don Juan figure in a number of different ways, depending on their particular school of training or philosophical bent. As valid as some of these Freudian, Jungian, existentialist and other interpretations may be in a purely abstract way, they have little to do with the specific character which Mozart and Da Ponte adapted from Tirso.

Don Giovanni is, above all, the *burlador* of Tirso's play. That appellation has been translated variously as 'rogue,' 'rake,' 'playboy,' 'libertine,' 'jokester,' 'trickster,' 'prankster,' and 'deceiver,' among others. Trickster, with its possible implication of sexual deception, is perhaps the closest English approximation, although the exact equivalent is impossible to render in a single word. According to authority Gerald E. Wade, in the seventeenth-century Spanish of Tirso, *'burlar'* meant essentially 'to play practical jokes.' It had additional connotations of sadism and cruelty, deception and mockery, and only secondarily sexual abuse and dishonor. Most likely the fame of Tirso's play accounts for the subsequent widespread usage of the verb *burlar,* and all its derivatives, in both Spanish and Italian. The word appears several times in the Da Ponte libretto with approximately the same significance, most notably in the celebrated duet "Là ci darem la mano," where Zerlina expresses her fears to Don Giovanni: She sings "Felice, è ver, sarei, ma può burlarmi ancor" (It's true, I would be happy, but you may yet be playing a trick on me).

A large part of the pleasure the protagonist derives from his amorous exploits, in both the Tirso and the Mozart/Da Ponte versions of the story, is that of the practical joker who enjoys putting one over on his unsuspecting victims. The thrill of conquest for Don Giovanni is considerably enhanced by the success of the artful tricks he employs in deceiving the women he seduces. That thrill lies more in the process of seduction—the skill at winning the women's affections to the point where they are willing to yield to him sexually—than in the sexual act itself. Surely adding ten or so names in one evening to the already impressive accumulation of 2,065 on Leporello's list (the "una decina devi aumentar" of the Champagne aria) must signify captivating them by the charm of his personality and physical allure and not actually bedding them down. Granted Don Giovanni may be something of a sexual athlete, but there are limits, set by time, if nothing else. The verb he himself uses in the aria to describe his activities is *amoreggiar,* which means to flirt.

If we agree that Don Giovanni is less interested in sexual conquest and sensual gratification than in the technique of and the art of deceit, it is ridiculous to claim, as some critics have done, that he is a total failure as a seducer. True, we do not see him consummate any of his affairs, as it were, but successes they are nonetheless. There can be little doubt that he has already succeeded, in the sexual sense, with Donna Elvira back in Burgos. As for Donna Anna, it is difficult to draw any conclusions. She claims, in the recitative to "Or sai, chi l'onore," that once she realized he was not Don Ottavio, she struggled with him and managed to twist her way free of his embraces, but her statements are obviously self-serving and perhaps not 100% truthful. She *does* state that she screamed *after* he had been holding her tightly and not before, making us wonder at exactly what moment she then recognized that she had been tricked ("riconobbi poi, che un inganno era il mio!"). Whether or not Don Giovanni succeeded in raping her is im-

material. He has shown his true colors by his intentions, has in fact deceived her sufficiently to be able to add her to his ever-growing list, and in so doing has virtually stripped her of her honor.

He certainly succeeds in captivating Zerlina. The art of suave persuasion has rarely been described with more musical deftness than in the recitative and opening phrases of "Là ci darem la mano." The peasant lass is gradually won over by the ingratiating grace of his music as well as the promise of becoming his bride. It is only when her previous fears of being deceived by a cavalier are realized, as he whisks her off to his chamber during the party, that she puts up any real resistance. Though she is something of a flirt, she knows full well that if she loses her virtue, not only will she not become a nobleman's wife, but she will lose her beloved Masetto as well.

We never do learn of the outcome of the serenade to Elvira's maid, for Masetto comes stalking in with his vigilante party, but the charming strains of "Deh vieni alla finestra" would be enough to melt the most obdurate heart. As for the girl who at first mistakes Don Giovanni for Leporello, that adventure, if it happened at all (one would not put it past Don Giovanni to invent the whole story just to infuriate his servant) was a serendipitous lark.

Whatever the results, Don Giovanni's exploits are intended, in large part, to provide cause for laughter, and he himself takes them as such. It is with reason that the opera is called a *dramma giocoso*. The audience is meant to find his amorous imbroglios and frustrations amusing. It was not unusual for earlier centuries to accept deceitful seduction and even rape as subjects of mirth. Although a contemporary audience, with its newly aroused feminist sensibilities, may find the protagonist's behavior deplorable, such sadistic cruelty was not viewed with similar revulsion by our ancestors.

Don Giovanni's conduct represents an utter distortion of the knightly code of ethics elaborated in the Middle Ages and still very much observed by the cavaliers of succeeding centuries. In this regard it is interesting to contrast him with that other great legacy of Spanish Golden Age literature, Cervantes' Don Quixote. They are both superhuman embodiments of the chivalric tradition—though at opposite ends of the spectrum—and as such have become quasi-mythological symbols of essential human traits, carried to their extreme.

Whereas Don Quixote is the quintessential knight errant whose unremitting idealism and altruism cause him to give of himself unstintingly to right all wrongs and, especially, to defend the honor of women, Don Giovanni epitomizes the demonic perversion of knightly virtues in his insatiable and egotistical desire to take for himself, to possess all women, thereby robbing them of their honor. For the former, women are to be put on a pedestal and exalted as goddesses; for the latter they are to be violated and discarded as trash. Warped by their respective obsessive visions of the world, they both undergo a series of picaresque, tragi-comic adventures in the pursuit of an unobtainable absolute. Therefore, they are both ultimately defeated by a prosaic society which cannot understand and will not tolerate this unconventional quest for perfection—in good and in evil.

By no means coincidentally, they are both served by a comic alter ego, a buffo lower class everyman, whose normal conduct and desires furnish a sharp and humorous contrast with those of their masters. Sancho Panza and Leporello are cut from the same cloth: pragmatic, god-fearing, money-grubbing, timorous and abundantly good-natured. They continually try to make their masters see the folly of their ways, but to no avail. Consequently, they are continually threatening to quit their masters' service, also to no avail. For Sancho and Leporello, disapproving though they may be of saint and sinner, are as irresistibly drawn to them as we are. In both cases the force of the dominant personality influences the behavior of their subordinates. With Sancho the effect is so strong that critics have spoken of the "quixotization" of Sancho Panza. The squire's increasing admiration for his mad master is such that he begins to adopt the knight's most salient characteristics, including his hallucinations concerning Aldonza/Dulcinea.

In like manner, it is clear that Leporello is swayed by the conduct of Don Giovanni. Despite his repeated warnings to his master that his profligacy will bring him to ruin, Leporello takes obvious delight, pride and even sadistic pleasure (in varying amounts, depending on the individual interpreter) in recounting the rake's conquests and catholicity of tastes to poor Donna Elvira in the famous Catalogue aria. Even though he deplores his master's self-centered womanizing, we find him echoing Don Giovanni's very words as he explains away a peasant girl's squeal (after he has, presumably, given her a well-placed pinch), "Anch'io, caro padrone, esibisco la mia protezione" (I too, my dear master, am offering my protection). Leporello later tells his *padrone* that he has tried to detain the peasant party "by using quick-talk, flattery and lies, which I learned so well by being with you."

Donna Elvira is again the brunt of the master/servant comedy act in the Balcony scene with its vaudeville turn of exchanged clothing and mistaken identities. If Leporello is at first reluctant to act as an accomplice in deceiving the unfortunate, lovesick woman, he quickly warms to the task. After admitting, in an aside, that "la burla mi dà gusto" (I'm beginning to like this joke), he carries off the disguise and imper-

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Supporting San Francisco Opera
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Friday, September 15	NORMA
Friday, September 22	OTELLO
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Friday, October 13	DON GIOVANNI
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Friday, November 24	FIDELIO

*Broadcast from an earlier performance

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San Francisco Opera broadcasts can also be heard live-on-tape throughout the United States over National Public Radio beginning October 15. Please check local listings for date and time.

KQED FM 88.5

Matters Musical, including commentary on the San Francisco Opera season, can be heard bi-weekly at 8:30 AM and 12:15 PM on Tuesdays and Fridays on KQED-FM, (88.5). Allan Ulrich is the host. The program is made possible through grants from the L. J. and Mary C. Skaggs Foundation of Oakland, California, and The Magic Pan.

Special Events

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 p.m. Series registration is $10.00 ($6.50 for Opera Guild members, students and seniors). Single tickets are $2.50 ($1.50 for Guild members, students and seniors). For information, please call (415) 388-2850.

September 7
OTELLO
Dr. Jan Popper

September 14
BILLY BUDD
Dr. Dale Harris

September 28
LOHENGRIN
Dr. Jan Popper

October 19
DER ROSENKAVALIER
Dr. Dale Harris

November 9
FIDELIO
To be announced

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 10
OTELLO
Dr. Jan Popper

September 17
BILLY BUDD
Dr. Dale Harris

September 24
LOHENGRIN
Dr. Jan Popper

October 8
DER ROSENKAVALIER
Dr. Jan Popper

October 22
FIDELIO
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. Series registration is $10 ($7 for senior citizens and students); single tickets are $2 per lecture. For additional information, please call (408) 354-4068 or (408) 268-6681.

Sept. 7, 7:30 p.m.
OTELLO
James Schwabacher

Sept. 15, 10 a.m.
BILLY BUDD
Dr. Dale Harris

Sept. 21, 7:30 p.m.
DON GIOVANNI
Dr. Jan Popper

Sept. 28, 7:30 p.m.
LOHENGRIN
Dr. David Kest

Oct. 12, 7:30 p.m.
DER ROSENKAVALIER
Dr. Jan Popper

Oct. 20, 10 a.m.
FIDELIO
Dr. Dale Harris

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given on one Tuesday and nine Monday evenings at 7:00 p.m. in Richardson auditorium, UC Extension Center, 55 Laguna St., San Francisco. Series registration is $40; single lectures are $5, on a space available basis, payable at the door. For further information, please call (415) 642-1061.

September 5 (Tues.)
OTELLO

September 11
NORMA

September 18
BILLY BUDD

September 25
LOHENGRIN

October 2
DON GIOVANNI

October 9
TOSCA

October 16
WERTHER

October 23
DER ROSENKAVALIER

October 30
LA BOHÈME

November 6
FIDELIO

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theatre (formerly Veterans' Auditorium), at the corner of Van Ness Ave. and McAllister St., San Francisco. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 587-8600.

September 6
OTELLO
Dr. Jan Popper

September 14
BILLY BUDD
Dr. Dale Harris

September 28
LOHENGRIN
Michael Barclay

October 12
DER ROSENKAVALIER
James Schwabacher

November 8
FIDELIO
Stephanie von Buchau

OPERA EDUCATION WEST

East Bay Friends of the Opera

Previews will be presented by Michael Barclay at the Marketplace in Emeryville. Individual admission is $3.00 with a discount series ticket of $18 offering 8 lectures for the price of 6. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 4
OTELLO

September 7
NORMA

September 11
BILLY BUDD

September 18
LOHENGRIN

September 25
DON GIOVANNI

October 16
WERTHER

October 19
DER ROSENKAVALIER

October 30
FIDELIO

Friends of the Kensington Library

A general lecture on the operas of Puccini with a concentration on *La Bohème* and *Tosca* will be held by Michael Barclay on Thursday, October 12 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free.

CHABOT COLLEGE LECTURE SERIES

A ten-week series of introductions to the 1978 San Francisco Opera season. Given as a Free Credit/No-Credit Course (Humanities 120-71) by Eugene Marker every Thursday evening, 7:00 to 9:30 p.m. Open to all and located at the Community Center (C.C.D. Building), Room #4, All Saints School, 22870 2nd and "E" Streets, Hayward. For further information, please call 786-6632.

September 7
OTELLO

September 14
NORMA

September 21
BILLY BUDD

September 28
TOSCA

October 5
LOHENGRIN

October 12
DON GIOVANNI

October 19
DER ROSENKAVALIER

October 26
WERTHER

November 2
LA BOHÈME

November 9
SEASON REVIEW

COGSWELL COLLEGE OPERA PREVIEW SERIES

Previews will be held at Cogswell College, 600 Stockton Street (between California and Pine), at 8:00 p.m. on one Tuesday and nine Thursday evenings. Lectures will be given by opera educator Michael Barclay and San Francisco Opera staff writer Arthur Kaplan. Series discount tickets for all ten lectures cost $30; individual admission is $3.50 a lecture. Continuing education credit offered. For further information, please call (415) 433-1994.

September 5
OTELLO
Michael Barclay

September 7
NORMA
Arthur Kaplan

September 14
BILLY BUDD
Michael Barclay

September 21
LOHENGRIN
Michael Barclay

September 28
DON GIOVANNI
Arthur Kaplan

October 5
TOSCA
Arthur Kaplan

October 12
WERTHER
Arthur Kaplan

October 26
DER ROSENKAVALIER
Michael Barclay

November 2
LA BOHÈME
Arthur Kaplan

November 9
FIDELIO
Michael Barclay

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on consecutive Mondays, starting September 11. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan, and are set to precede the opera presented over live radio broadcast on Friday evenings. Series registration is $30; pre-registration desirable. For further information, please call (415) 653-9454.

September 11
NORMA

September 18
OTELLO

September 25
BILLY BUDD

October 2
LOHENGRIN

October 9
DON GIOVANNI

October 16
TOSCA

October 23 *DER ROSENKAVALIER*	November 6 *LA BOHÈME*
October 30 *WERTHER*	November 13 *FIDELIO*

NAPA OPERA LECTURE SERIES

For the sixth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday Series at San Francisco Opera, will be held on Wednesday nights from 7-9 p.m. (location to be determined). Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162.

September 13 *OTELLO*	October 18 *WERTHER*
September 20 *NORMA*	October 25 *TOSCA*
September 27 *BILLY BUDD*	November 1 *DER ROSENKAVALIER*
October 4 *DON GIOVANNI*	November 8 *FIDELIO*
October 11 *LOHENGRIN*	November 15 *LA BOHÈME*

WEST COAST OPERA SERVICE

WEST COAST
OPERA SERVICE PREVIEWS

San Francisco Opera Fall 1978 season: Presented by West Coast Opera Service at the Parkside Playhouse, 2750 Parkside Circle, in Concord. The fee for the complete series is $20.00; individual lectures are $2.50. All lectures will be given by Ben Krywosz, and will include recordings, filmstrips, and printed material. They will be held from 7:30 pm to 9:30 pm on the following dates:

September 5 *OTELLO*	October 9 *TOSCA*
September 11 *NORMA*	October 16 *WERTHER*
September 18 *BILLY BUDD*	October 24 *DER ROSENKAVALIER*
September 25 *LOHENGRIN*	October 30 *LA BOHÈME*
October 2 *DON GIOVANNI*	November 8 *FIDELIO*

For further information, or to register, please call Ben Krywosz at 825-7825 evenings.

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SAN FRANCISCO OPERA BOX OFFICE

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

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

Unused Tickets

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

Opera Museum

The 1978 exhibit in the opera museum, prepared by the Archives for the Performing Arts, pays tribute to Kurt Herbert Adler on the occasion of his twenty-fifth anniversary as General Director of the San Francisco Opera. The history of the Company from 1923-1978 is illustrated by photographs and programs from each season.

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.

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

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

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

This bus is added to Muni's northbound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the northbound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

FIRE NOTICE: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

For lost and found information inquire at check room No. 3 or call (415) 621-6600, 8 a.m. to 4:30 p.m.

Opera Glasses

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Opera management reserves the right to remove any patron creating a disturbance.

Taxi Service

Taxis will usually be available at the taxi entrance on the south side of the Opera House at the end of a performance. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the taxi entrance to summon a cab.

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For the safety and comfort of our audience all parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

Hot buffet service in lower level one hour prior to curtain time.

Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.

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LA BOHÈME
Puccini
IN ITALIAN

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Wednesday, November 8, 1978, 1:00 p.m.
Monday, November 13, 1978, 1:00 p.m.
Wednesday, November 15, 1978, 1:00 p.m.
Wednesday, November 22, 1978, 1:00 p.m.

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Profiles

HANS DREWANZ

Chief conductor of the Darmstadt Opera, Hans Drewanz makes his American debut with the San Francisco Opera in *Don Giovanni,* a work he is also scheduled to conduct in Munich this December. Born in Dresden of a musical family, he studied with Sir Georg Solti and was his assistant at the Frankfurt Opera, where he made his own podium debut in 1953 with *La Forza del Destino.* He was also Solti's assistant at the Salzburg festival and at the Lyric Opera of Chicago. Engaged by Bruno Walter as his assistant in the maestro's final Mozart performance in Salzburg, he served in a similar capacity under Hans Rosbaud for the Holland festival. Drewanz was first conductor at the Theater der Stadt in Wuppertal from 1959 to 1963, when he assumed his present post at Darmstadt. He serves there as musical director of the Orchestra des Staatstheater as well as general music director and principal conductor of the opera. Recent assignments include Hindemith's *Mathis der Maler* and Strauss' *Die Frau ohne Schatten.* Other works in his vast repertoire include such contemporary operas as Bartók's *Bluebeard's Castle,* Berg's *Lulu,* Janácek's *Jenufa* and *Katya Kabanova,* Schoenberg's *Moses und Aron* and Stravinsky's *The Rake's Progress.* Drewanz has special guest contracts with the opera houses of Munich, Stuttgart, Frankfurt and Düsseldorf, and has toured throughout Europe. As a symphony conductor he performs with the Berlin and Munich Philharmonics, and, in cooperation with the NHK Orchestra of Tokyo, has twice toured Japan.

GHITA HAGER

Estonian-born Ghita Hager, who directs the 1978 revivals of *Don Giovanni* and *Der Rosenkavalier,* was the first woman stage director for San Francisco Opera's fall season in 1968. She prepared for her career as opera director by immersion in every phase of operatic theater, beginning as a dancer at age ten. Educated in her native country and in Germany, Miss Hager performed important solo roles as principal dancer with the Munich State Opera from 1945 onwards, later marrying its then assistant stage director, Paul Hager. With him, she acted as choreographer, assistant stage director and eventually as co-producer for numerous opera houses in Germany, Austria, Belgium, Switzerland and Italy. Her association with the San Francisco Opera began in 1954. Miss Hager joined the Western Opera Theater affiliate company at its founding in 1967, directing such works as *La Bohème, The Crucible* and *The Elixir of Love.* Credits as stage director for several productions with Spring Opera Theater preceded her fall opera debut. After the 1968 *Il Barbiere di Siviglia,* she returned the following year for *Ariadne auf Naxos* and the year after as co-director (with Geraint Evans) of *Falstaff.* Other assignments included *Carmina Burana* (1971), *Le Nozze di Figaro* (1972) *La Bohème* (1973), *Parsifal* and *Madama Butterfly* (1974), *Die Walküre* and *Il Barbiere di Siviglia* (1976) and last year's revivals of *Das Rheingold* and *Ariadne auf Naxos.* Miss Hager has directed several works for Portland Opera, including the American premiere of Krenek's *Life of Orestes* in 1975, and Rossini's *La Cenerentola* and Wagner's *Die Meistersinger* in 1977.

TONI BUSINGER

Toni Businger, Swiss scenic and costume designer for opera, theater and television, has created the designs for four productions at the San Francisco Opera: *Madama Butterfly* in 1966 (his American debut), *The Magic Flute* in 1967, *La Traviata* in 1969 and *Don Giovanni* in 1974. After studying art, literature and science at the University of Zurich, he became the personal assistant to Teo Otto at the Schauspielhaus in that city, where he made his theatrical debut in 1957. Three years later he designed his first opera production, *Otello,* at the Stadttheater in Freiburg. From 1973 to 1975 Businger was chief scenic designer of the Hamburg Staatsoper, where his productions of *Don Giovanni, Le Nozze di Figaro, La Traviata* and *La Cenerentola,* among others, received critical acclaim. He has also created designs for opera houses in Austria, Finland, France, Holland, South Africa, Switzerland, West Germany, Yugoslavia and the United States. Recently his designs for Strauss' *Capriccio* and Offenbach's *Orphée aux Enfers* have been seen in Amsterdam, for *Les Contes d'Hoffmann* and *Oberon* at the Bregenz festival, for *La Bohème* in Cologne and Zurich, and for Thomas' *Mignon* at the Volksoper in Vienna. In addition to *Don Giovanni* in Paris, other Mozart credits include *Die Zauberflöte* for the Savonlinna festival (1976) and *Così fan tutte* for Geneva (1977). Businger has collaborated extensively with celebrated stage director Götz Friedrich.

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OLIVIA STAPP

Making her San Francisco Opera debut as Donna Anna in *Don Giovanni,* Olivia Stapp began her operatic career as a mezzo-soprano and recently has begun singing roles in the soprano range. Her first appearance with the New York City Opera in 1972 was as Carmen and she went on to sing Sara in *Roberto Devereux,* Jane Seymour in *Anna Bolena,* Jocasta in *Oedipus Rex,* Santuzza in *Cavalleria Rusticana,* Herodias in *Salome* and a much applauded Magda Sorel in Menotti's *The Consul.* During 1975 and 1976 she made a series of successful debuts at Italian opera houses, launching her soprano career: Katiusha in Franco Alfano's *La Risurrezione* at the Teatro Massimo in Sardinia; the title role in Dukas' *Ariane et Barbe-Bleue* in Trieste; the title role in Mascagni's *Iris* in Naples; Lady Macbeth in Palermo; and Santuzza in Bari. She recently interpreted the Mascagni heroine in Trieste and Catania, and Lady Macbeth in Naples, Rome and Prague. Other roles in Miss Stapp's current repertoire include the title role in Cherubini's *Medea,* performed in Bologna in 1977, Cio-Cio-San in *Madama Butterfly,* performed in Naples this past March, and Elettra in Mozart's *Idomeneo,* which she just sang at the Cuvilliés Theater in Munich after a success in the role there last summer. Miss Stapp began her career in California, where she was a former Berkeley resident.

ELLEN SHADE

Performing Donna Elvira in *Don Giovanni* in her first appearance with the San Francisco Opera, American soprano Ellen Shade made her operatic debut as Liù in *Turandot* with the Frankfurt Opera in 1972. Her success was such that she re-engaged the following season as Marguerite in *Faust,* Eurydice in *Orfeo* and Micaëla in a new Jean Pierre Ponnelle production of *Carmen,* the role of her American debut with the Pittsburgh Opera during the 1972/73 season. In the summer of 1974, Miss Shade's Santa Fe debut as Mimi in *La Bohème* and Climene in Cavalli's *L'Egisto* drew high critical applause. She returned to Santa Fe in 1975 for Fiordiligi in *Così fan tutte* and Salud in de Falla's *La Vida Breve,* and portrayed her first Violetta in *La Traviata* there the following summer. In 1977, she sang Alice Ford in the company's production of *Falstaff.* The soprano bowed at the Metropolitan Opera in 1976 as Eva in *Die Meistersinger* and in 1977 appeared at the Chicago Lyric Opera as Ilia in *Idomeneo* and Eurydice. This fall she will be featured there in the world premiere of Penderecki's *Paradise Lost.* Engagements this past summer included Donna Elvira at the Holland festival and Mimi with the Cincinnati Opera.

RUTH WELTING

Following her sensational reception at the San Francisco Opera in 1977 as Zerbinetta in *Ariadne auf Naxos,* the role of her Covent Garden and Metropolitan Opera debuts, lyric coloratura Ruth Welting returns as Zerlina in *Don Giovanni.* She first appeared here in 1972, singing the title role in *Lucia di Lammermoor* for student matinee performances. After making her operatic debut as Blondchen in Mozart's *The Abduction from the Seraglio* with the New York City Opera in 1971, she has appeared with that company as Oscar in *Un Ballo in Maschera,* Despina in *Così fan tutte,* Zerlina, Olympia in *Les Contes d'Hoffmann* (also her debut role with the Lyric Opera of Chicago in 1976), Gilda in *Rigoletto,* Lucia, Rosina in *Il Barbiere di Siviglia,* Adele in *Die Fledermaus,* the Prima Donna in *The Impresario* and the title role in *The Ballad of Baby Doe,* the first opera ever to be televised live over PBS. In 1975 Miss Welting bowed with the Santa Fe Opera in Ravel's *L'Enfant et les sortilèges* and as Nanetta in *Falstaff,* a role she recently interpreted with the Netherlands Opera. With that company she also sang her first Sophie in *Der Rosenkavalier,* a performance recorded for Philips under the direction of Edo de Waart. She portrayed the role with the Metropolitan Opera in January. Following her local appearances, Miss Welting repeats her interpretation of Baby Doe with the Dallas Civic Opera.

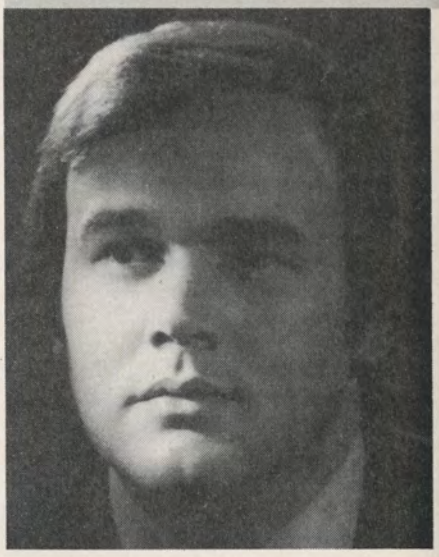
JUSTINO DÍAZ

Leading bass of the Metropolitan Opera, La Scala, Covent Garden and the opera houses of Vienna, Munich and Hamburg, Puerto Rico-born Justino Díaz makes his San Francisco Opera debut in the title role of *Don Giovanni.* Early recognition came when he was chosen to sing the role of Antony in Samuel Barber's *Antony and Cleopatra* opposite Leontyne Price to open the new Metropolitan Opera House at Lincoln Center in 1966. Díaz was similarly honored when he sang the male lead in the world premiere of Ginastera's *Beatrix Cenci,* the first opera to be performed at the Kennedy Center in Washington, D.C. He returned there during the 1976/77 season to portray the title role in Verdi's rarely heard *Attila,* in which he also made his London debut. Recent successes at the Met include Maometto II in *L'Assedio di Corinto,* the role of his La Scala debut; Procida in *I Vespri Siciliani,* Figaro in Günther Rennert's 1976 staging of *Le Nozze di Figaro,* and Sparafucile in a new production of *Rigoletto* seen over live television last year. Díaz once performed all three Mephisto works—Gounod's *Faust* in New York, Boito's *Mefistofele* in Barcelona and Berlioz' *La Damnation de Faust* in Pittsburgh—within a ten-month period. He has also been heard as guest artist at the Ravinia and Cincinnati May festivals, at the Salzburg festival and the Spoleto Festival of the Two Worlds, and with orchestras in Europe, South America and Canada. This summer he opened the Cincinnati Opera season singing the four villains in *The Tales of Hoffmann.*

WALTER BERRY

Viennese bass-baritone Walter Berry portrays two of the comic characters for which he is world renowned, Leporello in *Don Giovanni* and Baron Ochs in *Der Rosenkavalier*. San Francisco audiences will recall his humane characterization of Barak, the dyer, in *Die Frau ohne Schatten* under Karl Böhm during the 1976 season. This year he has sung that role at the Metropolitan Opera, where he introduced it to New York audiences in the opera's 1967 premiere there, and at the Vienna and Hamburg State Operas. It was also the role of his Covent Garden debut during the 1975/76 season. One of the foremost interpreters of Berg's *Wozzeck*, Berry first undertook the title part at the 1955 reopening of the Vienna State Opera, conducted by Maestro Böhm, and sang it in Cologne this past spring. A noted Mozartian, Berry performs Figaro in *Le Nozze di Figaro*, Papageno in *Die Zauberflöte* and both Guglielmo and Don Alfonso in *Così fan tutte*, in addition to Leporello. He repeated his interpretation of Don Giovanni's servant the past two summers at the Salzburg festival, where he is a frequent guest, having made his debut there in 1952 under Furtwängler. Berry's lieder recitals have been applauded throughout Europe and in various American settings from university campuses to Carnegie Hall. Appearances as a concert soloist have spanned the oratorio, requiem, symphony and song literature of the great German and Viennese composers. His work on film includes *Don Giovanni*, *Così fan tutte*, *Tosca*, Beethoven's *Ninth Symphony* and Bach's *St. Matthew Passion*. Among Berry's numerous recordings are such albums as "The Comic Mozart," "The Comic Beethoven" and "The Comic Schubert."

DAVID RENDALL



Voted "Young Musician of the Year 1973" by the Greater London Arts Association, tenor David Rendall made his Covent Garden debut as the Italian Singer in *Der Rosenkavalier* during the 1975/76 season. Later that same season he sang Don Ottavio in *Don Giovanni,* the role of his San Francisco Opera debut this fall. The 1975/76 season also saw his English National Opera debut in *Maria Stuarda* and his Glyndebourne Opera debut as Ferrando in *Così fan tutte,* which he has since performed and recorded with the Opéra du Rhin under the direction of Alain Lombard. Outside England Rendall has made operatic appearances in Amsterdam, Angers, Hamburg, Marseilles, New York, Ottawa, Paris, Strasbourg and Teheran as well as concert appearances in Athens, Dijon, Munich, Stuttgart and Zurich. This year he bowed with the New York City Opera, singing Rodolfo in *La Bohème* and Alfredo in *La Traviata* and has been heard in *Don Giovanni* in Marseilles and *A Midsummer Night's Dream* in Ottawa. Rendall is scheduled to make his La Scala debut in the 1978/79 season as Tom Rakewell in *The Rake's Progress* and his Metropolitan Opera debut the following season as Ernesto in *Don Pasquale*. Shortly before arriving in San Francisco for these performances of Don Ottavio, he made his debut at the Vienna Staatsoper in the same role.

JOSEPH McKEE

American bass-baritone Joseph McKee appears for the first time with the San Francisco Opera as Arthur Jones in *Billy Budd* and Masetto in *Don Giovanni*. A member of the American Opera Center at the Juilliard School of Music until the 1976/77 season, he was heard soon thereafter in *Lucia di Lammermoor* with the Michigan Opera Theater, in *Le Nozze di Figaro* with Santa Fe Opera and with Arkansas Opera, in *Don Giovanni* with Omaha Opera and the Baltimore Opera and in *La Bohème* with Augusta Opera. During the summer of 1977 McKee performed in *Gianni Schicchi* and *Count Ory* with the Opera Theater of St. Louis and in *Così fan tutte* at the Aspen Music festival. He appeared in both Boston and New York in acclaimed performances of Berlioz' *Beatrice and Benedict*. Return engagements recently included *The Bartered Bride* in Omaha and *La Bohème* in St. Louis. This past summer McKee sang in *Tosca, Count Ory* and *Salome* in Santa Fe.

GWYNNE HOWELL

Young Welsh bass Gwynne Howell makes his San Francisco Opera debut as King Henry in *Lohengrin* and the Commendatore in *Don Giovanni*. Within the past year he has been heard as Pogner in *Die Meistersinger* with the Lyric Opera of Chicago and as Hunding in a concert version of *Die Walküre* with the Boston Symphony. His American concert debut took place in 1974 when he sang Jesus in Bach's *St. Matthew Passion* with the Chicago Symphony under Sir Georg Solti. Subsequently he has appeared with the Chicago Symphony in the Verdi *Requiem* and Beethoven's *Missa Solemnis*, both in Chicago and New York's Carnegie Hall, and as Creon in a concert version of Stravinsky's *Oedipus Rex*. Howell performs regularly with the Royal Opera and the English National Opera in London. His Covent Garden debut occurred during the 1969/70 season in *Salome* and he has since sung various bass roles there in *Eugene Onegin, Rigoletto, Un Ballo in Maschera, La Bohème, Ariadne auf Naxos, Don Giovanni, Aida, Tannhäuser* and *La Forza del Destino*, among others. With ENO he has been hailed for his portrayal of King Philip in *Don Carlos*. The bass made his La Scala debut during the Royal Opera's 1976 visit to Milan in Britten's *Peter Grimes*. His appearances in Barcelona include Oroveso in *Norma* opposite Montserrat Caballé. At the Glyndebourne festival he has sung such roles as Arkel in *Pelléas et Mélisande* and Goffredo in Bellini's *Il Pirata*.

El Burlador de Sevilla
continued from p. 62

sonation with aplomb and evident enjoyment. In the two scenes at Don Giovanni's castle Leporello demonstrates that he shares his master's epicurean tastes for wine, women, festivities and pheasant's legs.

If we take a closer look at Don Giovanni's actions—*what* he does as opposed to *how* he does it—we find precious little to praise. We might excuse his libertinism and his *libertinage* (in the older French sense of the freethinker, the agnostic who places the existence of a superior being and justice in doubt), if it were not for his monumental egoism and his cruel sadism. His every act is at once self-serving and ruthlessly insensitive to the feelings of others.

Near the outset of the opera, we learn of his attempted rape of Donna Anna. As if that weren't enough, he then slays her father. Is it any wonder that she appears to have a single-minded obsession with vengeance? Some have accused her of callousness toward Don Ottavio, but there is much in "Non mi dir," and elsewhere, which is genuinely tender and caring. One should not take her request for a year's delay of their proposed marriage as proof of her grieving for Don Giovanni or her lack of concern for Ottavio. Another Spanish noble heroine, Chimène in Corneille's famous seventeenth-century tragedy *Le Cid*, almost exactly contemporary with Tirso's play, also defers marriage to the man she loves for precisely the same reason given by Donna Anna—the grief of her father's death.

By attempting to rape Donna Anna, Don Giovanni is also betraying his friendship with Don Ottavio (the equivalent character in Tirso is don Juan Tenorio's best friend) in the most reprehensible of manners. Then, after assuring himself that his identity as Donna Anna's assailant still remains a mystery, he hypocritically offers to assist the couple in uncovering the villain.

And what of Masetto? Not only does Don Giovanni try to cuckold the bridegroom a priori, as it were, by seducing his bride-to-be on their wedding day, but he beats the fellow with savage jocosity when he learns of Masetto's plan for revenge.

As for Leporello, Don Giovanni mistreats his faithful servant mercilessly.

Aside from constantly berating him for his cowardice, incivility and bothersomeness, he uses him quite ruthlessly toward his own ends. Here we might draw up a catalogue of our own: 1) he leaves Leporello in the lurch to extricate him from an embarrassing chance encounter with his former betrothed; 2) when Zerlina's cries are heard throughout the castle as he attempts to abduct and seduce her, he casually throws the blame on the hapless servant who has arranged the entire party for him; 3) he makes Leporello don his clothes and serenade Donna Elvira under her balcony in his guise, and then forces him to continue the heartless subterfuge through the streets of Seville; 4) he instructs the vengeance-seeking Masetto where to find "Don Giovanni," thereby exposing Leporello to possible murder; 5) mistaken for Leporello by one of the servant's female admirers, he relates to the indignant fellow with unabashed glee how he began to take advantage of the situation; 6) he coerces the fear-stricken servant into a terrifying tête-à-tête with the stone statue, threatening him with a severe thrashing if he fails to comply . . . and so on. For Don Giovanni all of these incidents are in the nature of practical jokes over which he laughs heartily—at the expense of poor Leporello. No wonder the put-upon fellow happily goes off to find himself a new master after Don Giovanni's death.

Even this treatment cannot match the cruelty and sadistic merriment in Don Giovanni's conduct toward the forlorn Donna Elvira. The lady from Burgos shares two important traits with her tormentor. Don Giovanni and Donna Elvira are the only two characters in the opera who have substantial relations with all the other major characters and, more important still, they are the only two who wear both the comic and tragic masks. Furthermore, it is clear that in the male-female pairings in *Don Giovanni,* Donna Elvira is meant to form a couple with the title character. She is, in fact, the female fulcrum of the opera. Is she a shrewish virago whose incessant rantings border on madness and are the subject of laughter; is she a wronged noblewoman who bravely faces public derision in her quest for justice and toward whom we are to feel pity; or is she somewhere in between? The question

has no hard-and-fast answer because she is a very ambiguous character. It is in large measure the way in which Donna Elvira is portrayed and how much sympathy she arouses that will determine the audience's attitude toward Don Giovanni.

There can be little doubt about Don Giovanni's attitude toward her. He treats her with unfeeling indifference and mocking contempt. The spate of damning epithets she hurls at him during the course of the opera is truly astounding: *barbaro, empio, mostro, fellon, nido d'inganno, sciagurato, iniquo, scellerato, traditor, ribaldo cor, perfido, ner'alma, mentitore, ingrato, crudele,* etc. During their first scene together he nonchalantly brushes off the list of injustices she has suffered at his hands:

> You sneaked into my house, and by your artistry, flattery and promises succeeded in winning over my heart; you made me fall in love with you . . . declared me your bride, and then breaking the sacred laws of heaven and earth, with heinous crime, left Burgos after three days; you abandoned me, ran way from me and left me prey to remorse and weeping, perhaps as a punishment for loving you so much.

Without as much as an explanation, he craftily sneaks away and leaves her to listen to a not-so-little list of his own. It is both comical and ironic that she should turn up every time Don Giovanni is embarked on a new conquest to foil his plans. In the act I scene with the *opera buffa* pair, Zerlina and Masetto, her music is exaggeratedly dramatic, almost to the point of parody ("Ah, fuggi il traditor!"); in the ensuing scenes with the *opera seria* pair, Donna Anna and Don Ottavio, it is dignified and restrained (the quartet beginning "Non ti fidar, o misera" and the sublime masked trio). In her numerous soliloquies throughout the opera, her troubled ambivalence toward Don Giovanni, which progresses from the outraged cry for vengeance of "Ah, chi mi dice mai," through the first feelings of pity in "Ah, taci ingiusto core!" to the full realization of her emotional plight—her faithfulness beyond all reason to a scoundrel who has deceived and abandoned her—in her great *scena,* "In quali eccessi, o Numi . . . Mi tradì quell'alma ingrata," should gradually

Ina Souez
continued from p. 40

win over the audience's sympathy. Although we may find her absurdly comical at first and laugh at her along with Don Giovanni and Leporello, the nobility of her music and bearing, and the strength of her misguided love eventually make us feel genuinely sorry for her.

The humiliation she suffers in the Balcony scene and in the subsequent act II sextet, where she mistakenly defends her *"sposo"* against the combined wrath of Donna Anna, Don Ottavio, Zerlina and Masetto, only to find that she has been defending Leporello in disguise; the final indignation as she pleads on bended knee with the man she loves in spite of herself to give up his wicked lifestyle, only to see her entreaty shrugged off with a libertine's brazen toast to wine and women—these make the hedonist's punishment at the hands of the Commendatore seem fully justified.

Yet though we feel that this punishment fits the crime, or, more to the point, the criminal, since it is for arrogantly flouting the conventions of society: marriage, friendship, continence, piety, etc., rather than for killing the Commendatore that he is sent to Hell, we can't help admiring the rogue. In our post-Romantic world, it is precisely because he is a courageous rebel that we find him as appealing as we do. He establishes his own moral code without the slightest concern for social norms or social approval. He dares to defy the conventions of a restrictive milieu by living his credo to the hilt and refusing to renounce it even in the face of death. And all this with extraordinary energy, panache and a sense of humor. Reprehensible as his conduct may be—and the evidence shows that it emphatically *is*—it is recognizably heroic, or at least anti-heroic. We can't help finding Don Giovanni irresistible because there's a little rebellious individualism in all of us. As W. H. Auden and Chester Kallman say in their introduction to the libretto for Hans Werner Henze's *Elegy for Young Lovers*,—". . . the most successful operatic characters, however individualized, are a local embodiment of some myth; both their persons and their situations express some aspect of the human condition which is the significant case at all times."

man. He told her that he had heard her sing many times more than she realized. "After about ten glasses of champagne, he told me that he had encountered me both in the opera house and vocalizing in hotels throughout Italy. He asked me to list all the roles in my repertory.

"I told him, 'You should know. You've been listening to me all these years.'

"The Colonel laughed and said, 'Thank God, you're a singer with a sense of humor!'

"Well," Souez continued, "it had been a very charming evening, and I just thought nothing more of it."

Souez was barely recovered from the onslaughts of the grape early the next morning when the telephone rang in her flat.

It was the Colonel asking if she had ever sung Liù in *Turandot*.

"Nobody was going to get the better of me if I could help it, so I answered 'Lots of times.' (In truth, I'd never studied the role at all.)

" 'Good,' said the Colonel. 'Margaret Sheridan has been taken ill; and we'd like you to sing it tomorrow night.' "

With the receiver back in its cradle, Souez got in touch with every accompanist in London; she had the piano moved into her bedroom and set to work learning the role in 36 hours. "Not a big role," she adds, "but a gracious one."

The company gave her a prompter from La Scala, who thought enough of her talents to dress up as a Chinese peasant and skulk about the stage, whispering cues into her ear. Souez' colleagues in this venture were Eva Turner in the title role, Francesco Merli as Calaf and that stylish conductor of yesteryear, Vincenzo Bellezza. The critic of *The London Times* thought Souez "sang the moving scene before her death in a way that made it

the most enjoyable musical moment of the evening."

About the same time, Souez performed her only Wagnerian roles, that of a Rhinemaiden, under Bruno Walter's baton, also at Covent Garden. The conductor Sir Percy Pitt taught her the role, but she showed no great affinity for the German tongue and besides, "I had a delicate tummy, and didn't take to lying around on the stage for long stretches."

With her London triumph, Souez again pondered the future of her career and that of her marriage. The social life of London was indeed attractive ("We were 'the bright young things' you've read about," she recalled). But the career won out, and after an auspicious debut at the Proms with Sir Henry Wood, she departed for the continent. She travelled through France and Germany and returned to England, where she started singing about the provinces.

Souez points to an autographed portrait on her wall. It was time for "that darling great man up there," to enter her life and, coincidentally, to create a British operatic institution.

He was the legendary Fritz Busch and their historic association came about this way.

Souez had planned a year's tour of Italy for both retrenchment and relearning, and some serious thought after her divorce. On her return from a tour, she learned that somebody had been frantically calling for her "from a place called Lewes or Glyndebourne, or something like that." When she returned the call she found that Fritz Busch was out in John Christie's estate in Sussex for two days and he wanted only to audition her.

"They're doing some kind of Mozart festival," she was informed.

Came the reply, "Mozart? I don't know anything about Mozart?"

"Ina Souez as Fiordiligi cannot be replaced by anyone in the world," declared conductor Fritz Busch (page 87 in Spike Hughes' book on Glyndebourne, published in 1965) and she sang the role for six consecutive seasons at the English festival, from 1934 to 1939, as well as recording it.

But the name of Busch carried sufficient magic to impel her to hop the next train to Glyndebourne for lunch, Neapolitan manager in tow.

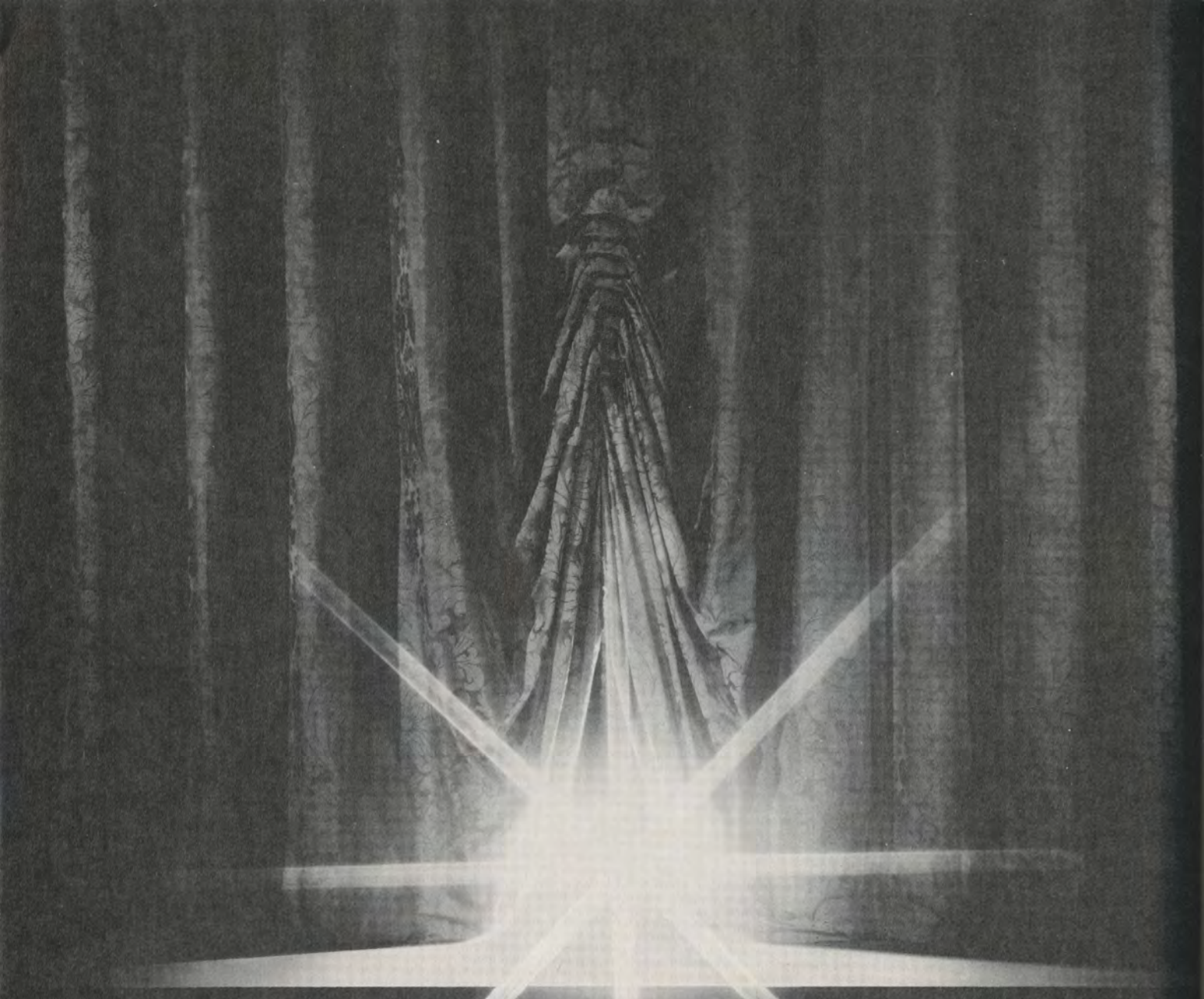
Busch went to the piano and started playing "Casta Diva," stopped halfway through, got up from the keyboard, embraced Souez and exclaimed "Gottes Will, this is the voice I've been looking for." There was no contract: Busch insisted on having her for Fiordiligi, the Countess and Donna Anna. How much time did she have? About three weeks.

"Let me have a few days to think about it," she pleaded; but Busch turned to his wife and said, in a stage whisper, "She'll do it."

Souez was terribly dubious about learning a new repertoire for a 300-seat theater, but the names of Busch and his *régisseur*, Carl Ebert, won her over.

The year was 1934. "I remember because that was the summer," Souez whispered with a sly chuckle, "that Pinza and Rethberg began their affair in my London apartment."

The Festival, which was greeted rapturously by the critics, has by now, of course, become some kind of shrine for Mozart performance in the English speaking world. Because of the inten-



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Licia Albanese

Bass Italo Tajo with Miss Souez at a reception held in San Francisco during the 1950's.

sive rehearsal schedule, Souez learned the Countess, but never sang it ("Besides, they had Rautawaara for the part," Souez observed graciously, "and she was so wonderful").

Donna Anna didn't come until the third season. "I still wasn't sold on Mozart, but I got Barbirolli's brother-in-law to coach me and we worked for three weeks, morning, noon and night. I hate to tell you how many scores of *Don Giovanni* I lost. I would habitually lose my temper and throw the damn thing out of the window. Fortunately I came to my senses, and, as the season's rehearsals were about to begin, it all fell into place."

It stayed in place through the 1939 season with Souez alternating the two roles annually. So it comes as no surprise that the soprano is capable of offering some pertinent insights into Donna Anna.

"Don't think I didn't research the character; I took a trip to Spain just to observe the character of the women. Anna is a very religious woman, brought up properly to prize her virginity. Yet she is desperately attracted to Don Giovanni, she can't stay away from him. But she wishes to maintain her religious convictions and her loyalty to her father. She also realizes that Ottavio is her kind of person; she realizes that the marriage would be socially advantageous. There's nothing strange about waiting a year before the marriage; it's the traditional Spanish custom of public mourning. None of this means that Anna should be sung in a namby-pamby way."

It is not a charge that any listener would ever level at Souez, and she credits Busch and Ebert for guiding her through the role. Busch was her greatest friend and teacher and she remem-

In costume as Nedda in *I Pagliacci* at the Teatro Massimo in Palermo, Italy.

bers how they would entertain each other with food and drink through the wee hours.

"He made sure that my dressing-room at Glyndebourne was right next to his, so I could pass through the wine to him during intermissions. Did you know that he was absolutely terrified of his brothers (the violinist Adolf and the cellist Hermann)? I thought he was God Almighty, but his brothers would put him in an absolute panic. He thought that his own musicianship was vastly inferior to theirs, that he would never please them. Why, I used to see him quake even when Serkin was there."

About certain aspects of Busch's stylistic approach to Mozart, Souez has a ready explanation. About his preference for piano rather than harpsichord for continuo accompaniment, for example.

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Opera Gift Shop

The San Francisco Opera is following in the footsteps of Covent Garden, the Metropolitan and La Scala with the opening of a new Gift Shop on the south mezzanine level of the Opera House during the current season. La Scala has long sold objects of interest to music lovers in its museum, Covent Garden has a famous book stall, which now even sells Royal Opera House T-shirts, and the Metropolitan has in recent years become involved in merchandising in a major way.

The benefits are two-fold—a large variety of items are made available to opera-goers who are interested in having them, and extra income is generated for the money-needing opera companies.

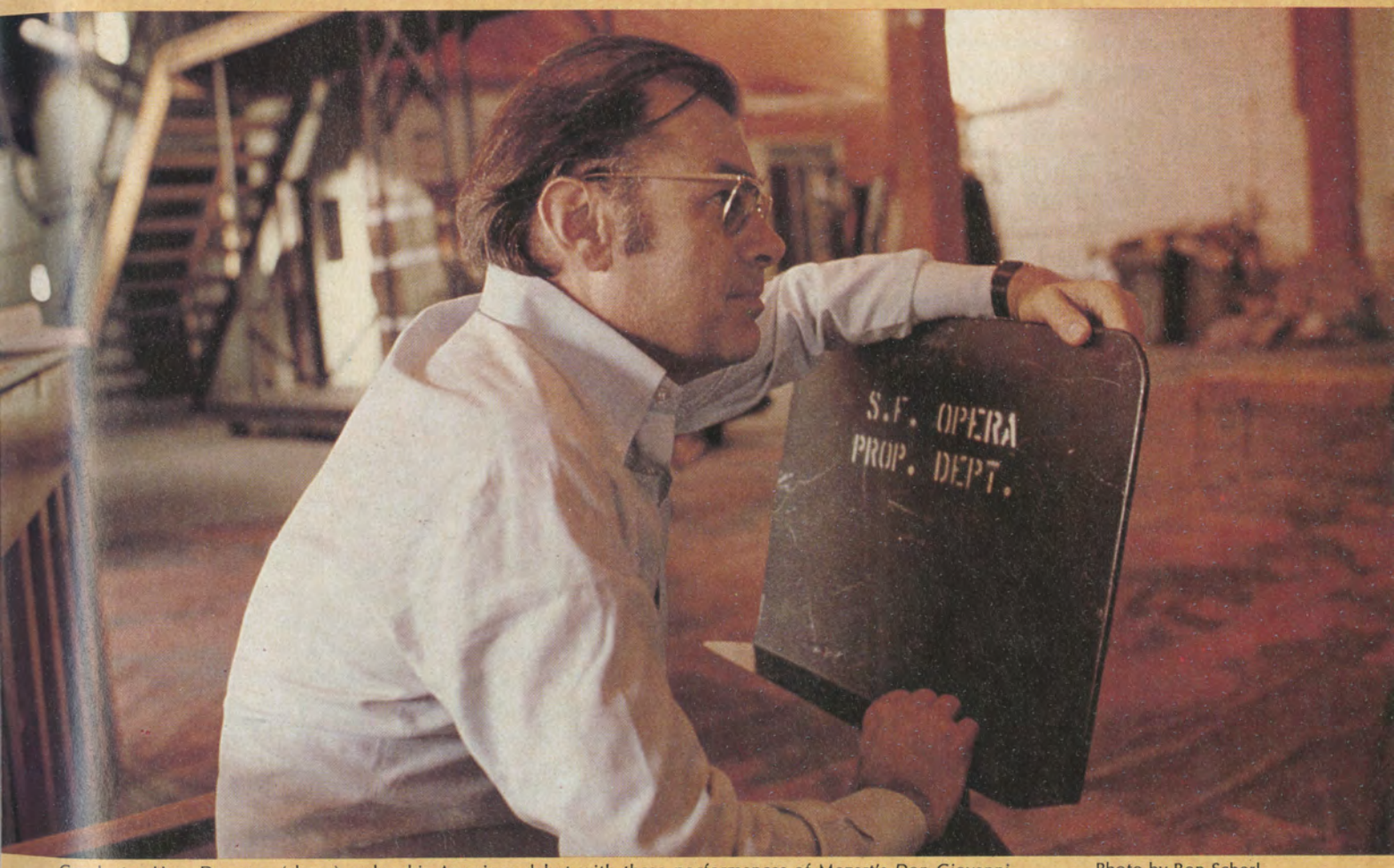
The new San Francisco Opera Gift Shop is open for a full hour before every performance of the current season and at all intermissions. Proceeds from all sales go to the San Francisco Opera, and the Gift Shop is being set up jointly with the San Francisco Ballet, which will maintain it during the ballet season, and through the cooperation of the Friends of the War Memorial and the War Memorial Board of Trustees.

Among the items on sale now through the end of the opera season are both paper-back and hardcover books, Christmas cards, note-paper, T-shirts, selected recordings, post-cards and posters, jewelry on a musical theme, canvas tote bags, silk scarves, and special coloring books and games for children. The store is suggested as an ideal place for gift shopping for the coming holiday season.

The Great Challenge of *Don Giovanni*

Conductor Hans Drewanz Talks about the Unique Mixture of Buffa *and* Seria *Elements in Mozart's Masterpiece*

by Arthur Kaplan



Conductor Hans Drewanz (above) makes his American debut with these performances of Mozart's *Don Giovanni*. Photo by Ron Scherl

German conductor Hans Drewanz, who is musical director of the Darmstadt Opera and regular guest conductor at other German opera houses, makes his American debut with the San Francisco Opera, leading performances of *Don Giovanni*. A noted interpreter of Mozart, he has recently conducted all five of the composer's standard repertoire operas in Germany and will lead performances of *Don Giovanni* at the Bayerische Staatsoper in Munich after his San Francisco engagement. He took time out from a busy rehearsal schedule to talk about the work that many critics have called "the perfect opera."

Interviewer: Don Giovanni is considered by many to be Mozart's greatest masterpiece. What is it about the opera which particularly attracts you?

Maestro Drewanz: The most interesting thing and the greatest challenge in *Don Giovanni* is the unique mixture of *buffa* and *seria* elements. You must try to feel at precisely the right time the right direction in which to go. If you look primarily at the libretto, you ask, "What are Donna Anna and Don Ottavio doing in this *opera buffa?*' Sometimes you say to yourself, "Don Gio-

vanni can't be as joking as the libretto says. He loses his character if he becomes a comic figure." The same can be said of Donna Elvira. The balcony scene, for example, is just a joke from Da Ponte, but is treated very seriously by Mozart. Very often Mozart is serious when Da Ponte is joking. It's difficult for the audience to know in what spirit to take the opera and that makes the audience feel uncomfortable. It likes to know whether it's expected to laugh or cry; it likes either buffo or serious opera, but not such an ambiguous combination. Creating the *dramma giocoso,* the right interplay of comedy and drama, is very difficult.

Int: By just looking at the score then, as opposed to the libretto, there is a way of telling how Mozart viewed the balance between the comic and the serious.

Drewanz: Yes. Every scene for Donna Anna and Don Ottavio is clearly in the *opera seria* tradition. In like manner, the Zerlina and Masetto scenes and, most often, the Leporello scenes are in the *opera buffa* tradition. The person who stands in the middle is Donna Elvira. Although her music is generally serious, in the eyes of the audience her scenes are sometimes comic. Don Giovanni, of course, also straddles the comic and serious.

Int: Do you see Don Giovanni and Donna Elvira as the central pair of the opera?

Drewanz: In a way. From Elvira's viewpoint they certainly are a pair. She wants to be his wife, as she says at the very beginning. But Don Giovanni and Leporello might also be considered the central pair. The servant is always trying to imitate his adored master, even if he sometimes argues with him. Despite all his protestations, he can't escape him. He idolizes him too much.

Int: He exercises a kind of magnetic attraction on Leporello, doesn't he?

Drewanz: Right — and this happens with Donna Elvira as well. He mesmerizes her.

Int: I've always considered Donna Elvira the central female character in the opera. It seems to me that the way in which she is portrayed will almost determine the audience's reaction to Don Giovanni. Is there any indication in the music whether we are to accept her as a meddlesome shrew whose comic intrusions are always thwarting Don Giovanni's amorous imbroglios, or a grievously wronged woman whose all-encompassing love leaves her both very vulnerable and very sympathetic?

Drewanz: From the music alone she's essentially a serious character, except for the second, D major aria ["Fuggi, il traditor"] in the style of Handel, which is a slight parody. In her entrance aria in E flat major ["Ah, chi mi dice mai"] there is a hint of the buffoonesque. But from her side, it's very serious, and she must be played seriously no matter how the audience perceives her. I think Mozart saw her as a serious character. The buffo element arises mainly from the comic situations in the libretto and the audience reaction to that. She is not comic. The public should feel compassion for her from the beginning. Elvira has such warmth and her suffering is so genuine that the public should suffer with her. The most problematical moment for Elvira is in the sextet, because she can appear very foolish. At first she thinks Leporello in disguise is Don Giovanni and begs the others to spare him because he is her *sposo.* Then she discovers that it is really Leporello. There's a fine dramatic line to be tread.

Int: I think, in a sense, this increases the audience's sympathy. She is not afraid to open up completely in front of Donna Anna and Don Ottavio,

showing the sincerity and depth of her love. Donna Anna never does open up completely and let us see her innermost thoughts. Can Anna win the audience's sympathy by her grief at her father's death, or is she cold, aloof, insensitive and cruel, as some critics have described her?

Drewanz: She's surely not cold. Anna is a virgin, about 18 years old. Maybe something happened between her and Don Giovanni that evening — something she'd never known before. She'd been engaged to Don Ottavio for a long time, but, as it still happens in Spain, young couples can't see each other alone without a chaperone. She was curious to explore this new emotion, but angry with herself because something happened which she could not control.

Int: So there is a strong possibility of physical attraction to Don Giovanni. Is she telling the truth about what happened in the recitative to "Or sai, chi l'onore"?

Drewanz: Nearly. But she's undoubtedly leaving out some details. There's a moment when she catches herself, surprising herself by what she's telling Ottavio. She thinks that maybe she's told him too much already.

Int: Does it make any sense to speculate on whether or not she's been raped?

Drewanz: Even if she had been raped, she wouldn't tell anyone. Remember the Spanish code of honor. But she *would* cry out for vengeance, as she does. This may account for the force of her obsession, especially in Act I.

Int: In the performance history of *Don Giovanni* the role of Donna Anna is most often given to the *prima donna* of an opera company and that of Donna Elvira to the *seconda donna*. Is this as it should be?

Drewanz: Ideally they should be of equal importance. The problem arises when you have only one top artist available. Donna Anna can be sung by many different types of voices. When a heavy dramatic soprano is assigned the role, she often doesn't have the flexibility to handle the coloratura of "Non mi dir" and the conductor has to slow down the tempo.

Int: That brings us to the question of the balance of voices in *Don Giovanni* in general. At the premiere the title role was sung by a light baritone. . . .

Drewanz: With a hollow voice, as it is described. I think it's better if *Don Giovanni* has a lighter *farbe*—what do you say in English? Ah yes, timbre—the French word. Leporello should have a darker timbre. The voices shouldn't have the same color. Otherwise it doesn't make any sense in the balcony scene when they exchange clothes *and* voices. The first Don Giovanni must have been a very good vocal mimic, otherwise Mozart wouldn't have written the scene that way. In any case, the impersonation of Don Giovanni on the stage is usually more important than the voice. De Andrade, for example, was a marvelous Giovanni, but his voice wasn't very strong or interesting. His personality, however, was incredible.

Int: What about Zerlina? It's a role that is sung by both mezzos and lyric sopranos.

Drewanz: I prefer a lyric voice, but in the ensemble her vocal line is sometimes written very low. So, sometimes you have to exchange the line with Donna Elvira. It is possible for a lyric to sing the low line, but if the Donna Anna is a heavy, dramatic voice, it becomes problematical. The possibility of casting different types of voices in the different roles is an advantage because it can show off this marvelous score in different lights. In fact, the

entire opera can be done with very light voices in all the roles — but not in a big house, of course. A big house needs bigger voices and sometimes a bigger orchestration. Of the five Mozart operas I have conducted, *Don Giovanni* is the least difficult in a big house. *Così* and *Figaro* are much more intimate.

Int: Of the several versions of *Don Giovanni* possible — the 1787 Prague version, the 1788 Vienna version, or a combination of the two — which do you prefer?

Drewanz: I would prefer to do the original Prague version without the two arias [Don Ottavio's "Dalla sua pace" and Donna Elvira's "Mi tradì"]. I once tried the Prague edition and it was remarkably successful. The whole piece becomes tighter. You could see that the first and second acts have the same musical structure and length with the climaxes coming at the same places. The problem is that the additional arias are so beautiful.

Int: One could possibly do without "Dalla sua pace" because, as you say, by its sentimentality it almost detracts from the forcefulness of Don Ottavio's character and makes him appear weaker than he actually is, but "Mi tradì," on the other hand, *adds* something to Donna Elvira's character.

Drewanz: In Vienna, Mozart had the famous soprano Cavalieri, who had previously sung Constanze in *Die Entführung,* as his Elvira. I don't think he wrote the aria only because she obliged him to do it. I think he felt that Elvira's character must have a bit more expression in a very special way. The difficulty with the aria is that it stops the dramatic flow of the opera. In the Vienna version "Il mio tesoro" was cut, so you didn't have a string of arias following the sextet—Leporello's aria ["Ah, pietà! Signori miei!"] followed

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Giannini, Schwarzkopf, Anniversary Gala

Dusolina Giannini

Elisabeth Schwarzkopf

An unforgettable Donna Anna, Donna Elvira and Don Giovanni will come to San Francisco on November 19 to take part in the Anniversary Gala, honoring general director Kurt Herbert Adler on his gold and silver jubilees. They are sopranos Dusolina Giannini and Elisabeth Schwarzkopf and bass Cesare Siepi.

All three of them have the distinction of being tremendously vital, forceful stage personalities in addition to their vocal prowess. Miss Giannini made her San Francisco Opera debut in 1939 as Santuzza in *Cavalleria Rusticana* and sang the same role again on October 13, 1943, when a young conductor named Kurt Herbert Adler made his debut with the Company (the Alfio in that performance was baritone George Cehanovsky, who will also attend the Gala on November 19!). A native of Philadelphia, Miss Giannini is the daughter of Ferruccio, a well-known Italian tenor, and the sister of Vittorio, a noted composer.

After studying with Marcella Sembrich, Miss Giannini made her operatic debut in Hamburg as Aida in 1927. She scored a major success at the 1934 Salzburg festival as Donna Anna and returned there again in other roles in 1935 and 1936. Prior to that she had already appeared in London at Covent Garden and she made her Metropolitan Opera debut in 1936 as Aida, a role which she also sang in the first full-length recording of the Verdi work. In 1944, as Tosca, she appeared as a guest artist in the first performance ever given by the New York City Opera.

The past few years she has been living in Europe, working with young singers and judging competitions, including the Bayerische Rundfunk and Rockefeller Grants. While here in November, Miss Giannini has agreed to give a master class to the members of the San Francisco/Affiliate Artists—Opera Program.

Elisabeth Schwarzkopf made her American opera debut in 1955 in San Fran-

Siepi Will Attend

Cesare Siepi

cisco as the Marschallin in *Der Rosenkavalier*. Practically her entire American operatic career took place here, covering eight seasons and such diverse roles as Mistress Ford in *Falstaff*, Marie in *The Bartered Bride*, Madeleine in *Capriccio*, Fiordiligi in *Così fan Tutte*, the Countess in *Le Nozze di Figaro* and, of course, Donna Elvira in *Don Giovanni* which she sang during her debut season and again in 1962.

Miss Schwarzkopf's interest in music began as a child of seven, playing the piano, organ and viola. She took her first singing lesson at seventeen and made her operatic debut in Berlin as the second flower maiden in *Parsifal* in 1938. Her first important role was Zerbinetta in *Ariadne auf Naxos*, which she sang in 1941 and which brought her to the attention of Maria Ivogün who became her teacher.

After the war Miss Schwarzkopf's career assumed international dimensions incuding major performances at Covent Garden, La Scala and the Bayreuth festival. She won great renown as a lieder singer, has made numerous recordings of opera and lieder and an especially well-received series of Viennese operettas. Her last San Francisco Opera performance was in *Der Rosenkavalier* in 1964, but this past summer Miss Schwarzkopf and her husband Walter Legge gave a remarkable series of master classes for the Merola Opera Program here.

The popular Italian bass Cesare Siepi made his San Francisco Opera debut in 1954 as Padre Guardiano in *La Forza del Destino* and offered Californians his peerless Don Giovanni in both the 1955 and the 1968 seasons. His portrayal of the Spanish libertine has also been immortalized on records and in the film version of the Salzburg festival performances.

Born in Milan, Siepi made his first stage apperance in Schio, Italy, in 1941 as Sparafucile in *Rigoletto*. Already successful in Italy, he was among the wave of great voices that burst forth on the American scene in the years after the war, Siepi making his debut to great acclaim as King Philip in the historical *Don Carlo* which inaugurated the Rudolf Bing regime at the Metropolitan Opera. He has since been heard triumphantly in every major opera house in the world.

Married and the father of two young children, Siepi lives today in Florida. Both he and Miss Schwarzkopf will sing at the Anniversary Gala and Miss Giannini will join the many honored guests who will be introduced to the audience. Miss Schwarzkopf will also serve as one of the mistresses of ceremonies. A few orchestra and grand tier seats for the event, which is a benefit for the San Francisco Opera Association and the San Francisco Opera Guild, are still available at the Opera Box Office.

1978 San Francisco

	Monday	Tuesday
September		
	11	Norma 8 pm *A,B* 12
	18	Billy Budd 8 pm *A,B* 19
	25	Otello 8 pm *C* 26
October	2	Lohengrin 7:30 pm *A,C* 3
San Francisco Opera FAIR Sunday, October 8, 1978 Noon to 8 pm War Memorial Opera House	9	Don Giovanni 8 pm *A,B* 10
	16	Tosca 8 pm *A,C* 17
	Tosca 8 pm *B* 23	24
November	30	Werther 8 pm *A,C* 31
The ANNIVERSARY GALA Sunday, November 19, 1978 7 pm War Memorial Opera House	Der Rosenkavalier 7:30 pm *D,E* 6	La Bohème 8 pm *A,C* 7
Code letters indicate subscription series	La Bohème 7:30 pm *E* 13	Der Rosenkavalier 8 pm *A,B* 14
***Special non-subscription Thanksgiving performance* ****Family-priced matinee with special cast*	20	Fidelio 8 pm *A,C* 21

Opera Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Otello, 7 pm *A* 8	Norma 8 pm *J,K* 9	Park Concert 2 pm 10
Otello 7:30 pm *D,E* 13	14	Norma 8 pm *G,H* 15	Billy Budd 8 pm *J,L* 16	Otello 2 pm *M,N* 17
Norma 7:30 pm *D,F* 20	21	Otello 8 pm *J,L* 22	Billy Budd 8 pm *G,I* 23	Norma 2 pm *M,O* 24
27	Billy Budd 7:30 pm *D,F* 28	Lohengrin 7:30 pm *J,K* 29	Norma 1:30 pm *X* Otello 8 pm *G,H* 30	Billy Budd 2 pm *M,O* 1
Don Giovanni 7:30 pm *D,E* 4	5	Lohengrin 7:30 pm *G,I* 6	Don Giovanni 8 pm *J,L* 7	Opera Fair Noon to 8 pm 8
Lohengrin 7:30 pm *D,F* 11	12	Don Giovanni 8 pm *G,I* 13	Lohengrin 1 pm *X* Tosca 8 pm *J,L* 14	Don Giovanni 2 pm *M,N* 15
Werther 7:30 pm *D,E* 18	19	Tosca 8 pm *G,I* 20	Don Giovanni 1:30 pm *X* Werther 8 pm *J,K* 21	Lohengrin 1:30 pm *M,N* 22
Tosca 7:30 pm *D,F* 25	26	Der Rosenkavalier 8 pm *G,H* 27	Werther 8 pm *L* 28	Tosca 2 pm *M,O* 29
La Bohème 7:30 pm *D,F* 1	2	Werther 8 pm *G,I* 3	La Bohème 1:30 pm *X* Der Rosenkavalier 8 pm *J,K* 4	Werther 2 pm *M,N* 5
8	9	La Bohème 8 pm *G,H* 10	Fidelio 8 pm *J,L* 11	Der Rosenkavalier 2 pm *M,O* 12
Fidelio 7:30 pm *D,F* 15	16	Der Rosenkavalier 8 pm *I* 17	Fidelio 2 pm *M,O* La Bohème 8 pm *J,K* 18	The Anniversary Gala, 7 pm 19
Tosca 7:30 pm *E* 22	La Bohème** 8 pm 23	Fidelio 8 pm *G,H* 24	La Bohème*** 1:30 pm Tosca, 8 pm *K* 25	La Bohème 2 pm *M,N* 26

The Great Challenge
continued from p. 95

by Ottavio's aria, followed by Elvira's aria. Mozart also trimmed some of the Commendatore scene in Act II. More important, the entire epilogue was omitted because there just wasn't enough time. I don't agree with the interpretation which says that Mozart deliberately cut the epilogue because he wanted to have a strong, dramatic ending. With the final sextet the opera ends as it should. The "Questo è il fin di chi fa mal" *must* be performed. It's a résumé of the spirit of the entire opera, this *dramma giocoso*. It's serious, but should not be taken too seriously.

Int: Have you and director Ghita Hager had time to discuss your interpretations in this production of *Don Giovanni?*

Drewanz: Between the rehearsals, yes. We'd never met before I arrived here. I'm happy to say there are no big differences between us; we are basically in agreement. I'm also glad we have a fast-moving production here; it must be that way. The stop-and-go, stop-and-go for elaborate scene changes is terrible. I also hate the practice of the curtain coming down after a scene and having the aria that follows sung in front of the curtain. You hear all the 'boom-boom' of the scenery change while the aria is being sung.

Int: Don Giovanni is such a complex work. Is it possible to achieve an ideal stage perfomance of the opera?

Drewanz: The music of Mozart allows many different ways to interpret this opera. As one of the most gifted operatic composers, Mozart always had in mind the stage picture and the characters. He wrote his marvelous music for specific singers whose vocal and dramatic abilities he knew very well. You know, Brahms once said, "I only read the score; I don't look." Maybe he was right.

Ina Souez
continued from p. 88

"Now I used to travel with the Busch family and we used to talk about these things. He felt that the piano lent more warmth, if it was done properly; and he was very careful who he chose. I used to call it 'playing with the cushions on the fingers.' The harpsichord was too strident for the Maestro, and I never met a man who hated stridency in music as much as he. If you listen to the recordings, you can hear how soft and lovely they all sound."

Those precious documents were the inspiration of His Master's Voice producer, Fred Gaisberg, whose recording sessions were held on the stage of the opera house at mid-day. The *Così* took five days to wrap up, and Gaisberg's estimate of them as "monuments" has been borne out by history.

Souez returned to Covent Garden for an historic *Carmen*. It marked the first time that London had seen the gypsy of the great Conchita Supervia, and it was Beecham who had engaged Souez for Micäela. She remembers Supervia with particular fondness.

"She was one of the most fascinating women I ever met in my life. Not only was she beautiful, she was intelligent, very musical and a great sport. That doll-like face was capable of such mischief, her *Carmen* was as sexy as it could be. How she could swing her hips; how she could point the text. We shared this marvellous sense of humor; I remember one day, she patted my thigh and said, 'At least, we've both got nice fat legs.' "

Beecham, of course, was simply Sir Thomas, the irresistible musician and the devilish wit.

"As long as Beecham knew you had a sense of humor and weren't afraid of him," Souez remembers, "you would get along wonderfully. God help anybody who stood in awe of him.

"I remember running into Sir Thomas

at Paddington Station on a cold wintry morning. There he came down the platform, tipped his derby to me and said:

'Well, good morning, my dear little Amer-r-ican! Where are you going?'

'Off to make an honest living, Sir Thomas.'

'That I doubt,' he replied.

Just then, there came up to us a fat, sweet, little soprano. I wondered what he was going to say to her.

'I hope you know your *Messiah*,' he said.

She was so timid. 'I've absolutely worked on it morning, noon and night. I've even slept with it.'

Back came Sir Thomas' response, like a shot:

'Good, then we need not worry about the Immaculate Conception!' "

This period was about to come to a sudden end. In 1939 Souez travelled to The Hague to join Bjoerling and Branzell and Willem Mengelberg for the Verdi *Requiem*.

After the performance, she saw the American ambassador coming up the aisle. He took her aside and advised her to pack everything and take the midnight boat to America. It might be the last. The war had come.

"We travelled two days through mines and arrived in New York 12 days later." (Meanwhile Souez' penthouse in London was bombed out with half a lifetime of precious memorabilia incinerated.)

She did not have an easy time of it in New York. She had only enough money to survive for three or four months and her European investments were untouchable by now. A visit to the Met's General Manager Edward Johnson convinced her that an unknown singer could not possibly sweep through the doors of the building on 39th St. without financial backing.

Through friends, she got the opportunity to tour with Spike Jones and his City Slickers. She clearly remembers her first meeting with the gentleman.

"So this is the prima donna; you certainly don't look like one."

But the band treated Souez like one, and she enjoyed a marvellous season with them. "I had never had so much fun in my whole life, and the money was wonderful." Later she would concertize and open an opera bar during the war in San Diego.

She later moved to San Francisco, and long-time admirers of the Souez voice will recall a performance in the late 60s of Menotti's *The Medium* given in Berkeley with the soprano as a chilling Mme. Flora.

Her time now is devoted mostly to coaching, and she is frequently espied at student operatic productions in the Southland, always on the lookout for talented, young singers. She feels that artists in her day generally worked harder at their careers.

"We just didn't take things for granted, we had to do it all ourselves. We had no sugar daddies."

The young singer of our time needs at least $2,500 a month for expenses and should have the constitution of a horse.

"Singing is a very muscular activity, but singers have to grow into it. I've seen too many promising careers wrecked because young people were too much in a hurry."

The Souez of today asks little. She hopes that England's EMI will finally relent and re-issue her remaining Puccini, Bellini and Verdi recordings, but generally she regrets missing nothing.

Or as she puts it:

"I'm sure I'll never go to heaven. I've already been there."

Her fans would no doubt agree.

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Performing Arts Center Update

The Performing Arts Center — a year ago, the issue still was in doubt. But a glance behind the Opera House and across the street in the parking lot resolves that doubt. The Performing Arts Center project is no longer an idea; it is a project under construction.

The Opera House addition now has all its structural steel in place. One can now see that it is an imposing structure in its own right with some 38,000 square feet of space. Construction is expected to be completed by March of 1979! The new extension will be extremely useful for the San Francisco Opera and San Francisco Ballet as well as other tenants of the hall. The most obvious advantage will be in the handling and storage of sets. In the present Opera House, there was virtually no set storage room. Each opera or ballet set had to be taken down every night. With the new facilities, scenery trucks can drive right onto stage level through massive side doors, unload and store several entire sets at once. In addition, the extension provides tenants rehearsal space, dressing and lounge areas for performers, and administrative office space, long-needed by resident companies. The exterior of the addition will match exactly the existing building.

Plans are now being completed for the rehearsal facility, which will duplicate the Opera House stage. The concert hall has been under construction since March and is now awaiting fabricated structural steel to be brought to the site. The 600-stall parking facility near the PAC site is progressing toward an early start of construction.

There is, obviously, much work to be done in all areas, including that of fund-raising. Sponsors will need between $5 million and $6 million more to complete the project as planned. In order to accomplish it, donations both large and small are needed to augment the over 4,000 donors who have contributed to this important civic project to date.

NEVADA ENTERTAINMENT GUIDE
for NOVEMBER 1978

RENO

Harrah's Reno (Headliner Room)—(Reservations toll free 800/648-3773)
thru Nov. 1—Loretta Lynn
Nov. 2-13—Bert Convy
Nov. 14-22—Charley Pride
Nov. 23-29—Willie Nelson
Nov. 30-Dec. 6—Charlie Rich

Sahara-Reno (Opera House Showroom)—(Reservations toll free 800/648-4882)
thru Nov. 5—Tony Orlando
Nov. 6-19—to be announced
Nov. 20-26—Bernadette Peters
opens Nov. 27—to be announced

MGM Grand Reno (Ziegfeld Theatre)—(Reservations toll free 800/648-4585)
Current—"Hello, Hollywood, Hello"

John Ascuaga's Nugget (Celebrity Room)—(Reservations toll free 800/648-1177)
thru Nov. 11—Liberace
Nov. 12-25—Mel Tillis
opens Nov. 26—to be announced

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
thru Nov. 2—to be announced
Nov. 3-16—Bill Cosby
Nov. 17-26—Bob Newhart and Kay Starr
Nov. 27-Dec. 7—Johnny Mathis

Sahara-Tahoe (High Sierra Room)—(Reservations toll free 800/648-3322)
Nov. 3-5—America
Nov. 10-12—Kenny Loggins
Nov. 17-19—Lou Rawls
Nov. 23-26—Johnny Cash

LAS VEGAS

Aladdin (Bagdad Showroom)—(Reservations toll free 800/634-3424)
thru Nov. 6—Frankie Valli and Yvonne Elliman
Nov. 7-20—Gladys Knight and the Pips
Nov. 21-Dec. 4—Conway Twitty

Caesars Palace (Circus Maximus)—(Reservations toll free 800/634-6661)
thru Nov. 8—Paul Anka
Nov. 9-15—Frank Sinatra
Nov. 16-29—Tom Jones
Nov. 30-Dec. 13—Diana Ross

Desert Inn (Crystal Room)—(Reservations toll free 800/634-6906)
thru Nov. 7—Robert Goulet and Joan Rivers
Nov. 8-Dec. 5—Juliet Prowse

Frontier (Music Hall)—(Reservations toll free 800/634-6966
thru Nov. 1—Sergio Franchi
Nov. 2-8—to be announced
Nov. 9-22—Roy Clark and Tammy Wynette

Las Vegas Hilton (Hilton Showroom)—(Reservations 415/771-1200)
thru Nov. 2—Bill Cosby
Nov. 3-20—Steve Lawrence & Eydie Gorme
Nov. 21-Dec. 16—John Davidson

MGM Grand (Celebrity Room)—(Reservations toll free 800/634-6363)
thru Nov. 8—Rich Little and Sandy Duncan
Nov. 9-22—Dean Martin
Nov. 23-Dec. 6—Engelbert Humperdinck

Ziegfeld Theatre (Current)—"Hallelujah Hollywood"

Riviera (Versailles Room)—(Reservations toll free 800/634-6855)
thru Nov. 1—Neil Sedaka and Milton Berle
Nov. 2-15—Bobby Vinton and David Brenner
Nov. 16-29—Debbie Reynolds and Lettermen
Nov. 30-Dec. 16—Glen Campbell

Sahara (Congo Room)—(Reservations toll free 800/634-6666)
thru Nov. 2—Don Rickles
Nov. 3-4—Johnny Carson
Nov. 5-15—Tony Bennett and Joey Heatherton
Nov. 16-29—Dinner Show: Jerry Lewis
Late Show: Buddy Hackett
Nov. 30-Dec. 7—Eddy Arnold

Sands (Copa Room)—(Reservations toll free 800/634-6901)
thru Nov. 7—Alan King and Chita Rivera
Nov. 8-Dec. 16—Wayne Newton

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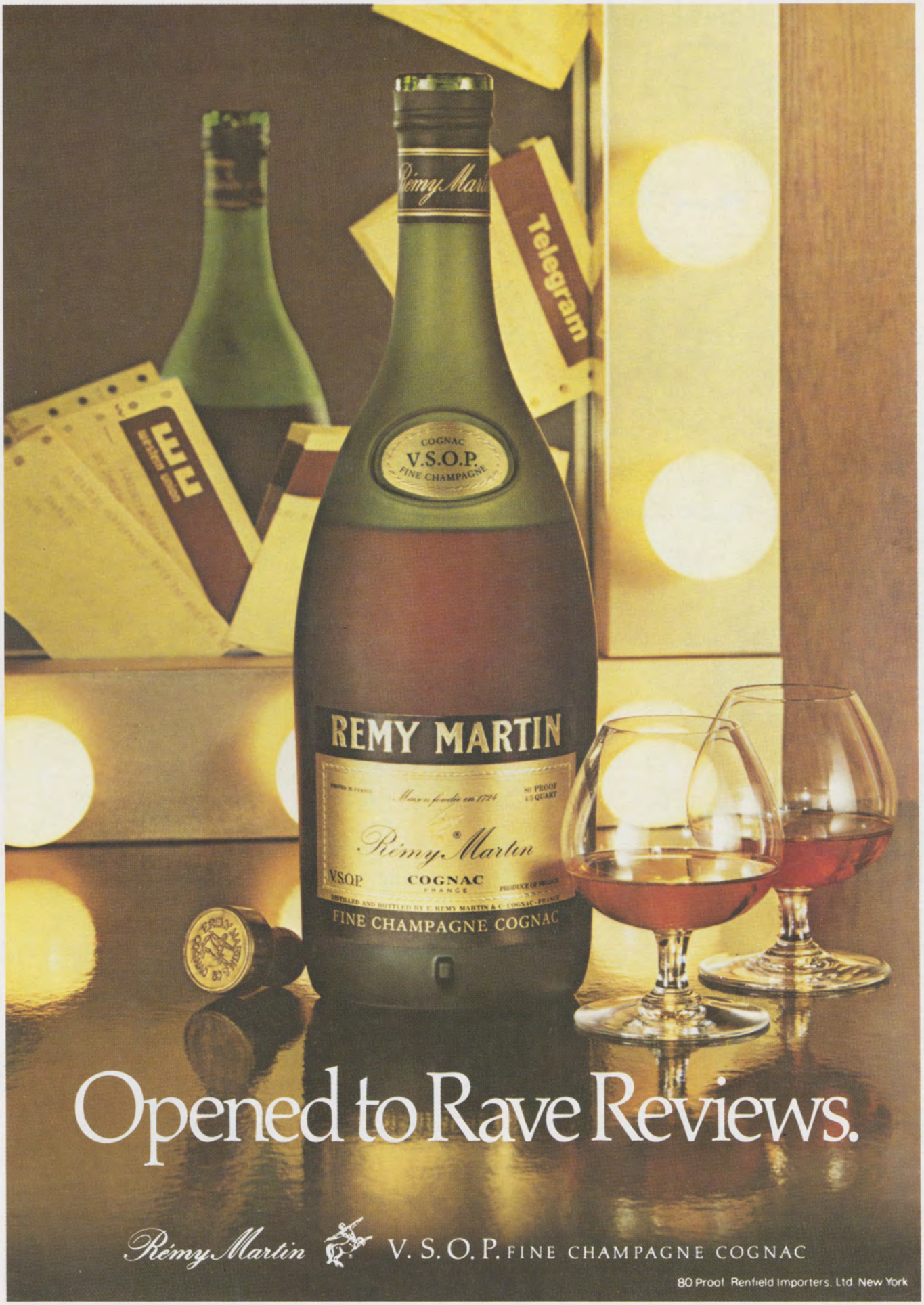

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