

Werther

1978

Wednesday, October 18, 1978 7:30 PM

Saturday, October 21, 1978 8:00 PM

Saturday, October 28, 1978 8:00 PM

Tuesday, October 31, 1978 8:00 PM

Friday, November 3, 1978 8:00 PM (Broadcast)

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Werther

THEÂTRE NATIONAL DE L'OPERA COMIQUE

Drame Lyrique

d'après

GOETHE

par m. m.

*Edouard Blau
Paul Milliet
et Georges Hartmann*



WERTHER

Musique
de

J. MASSENET



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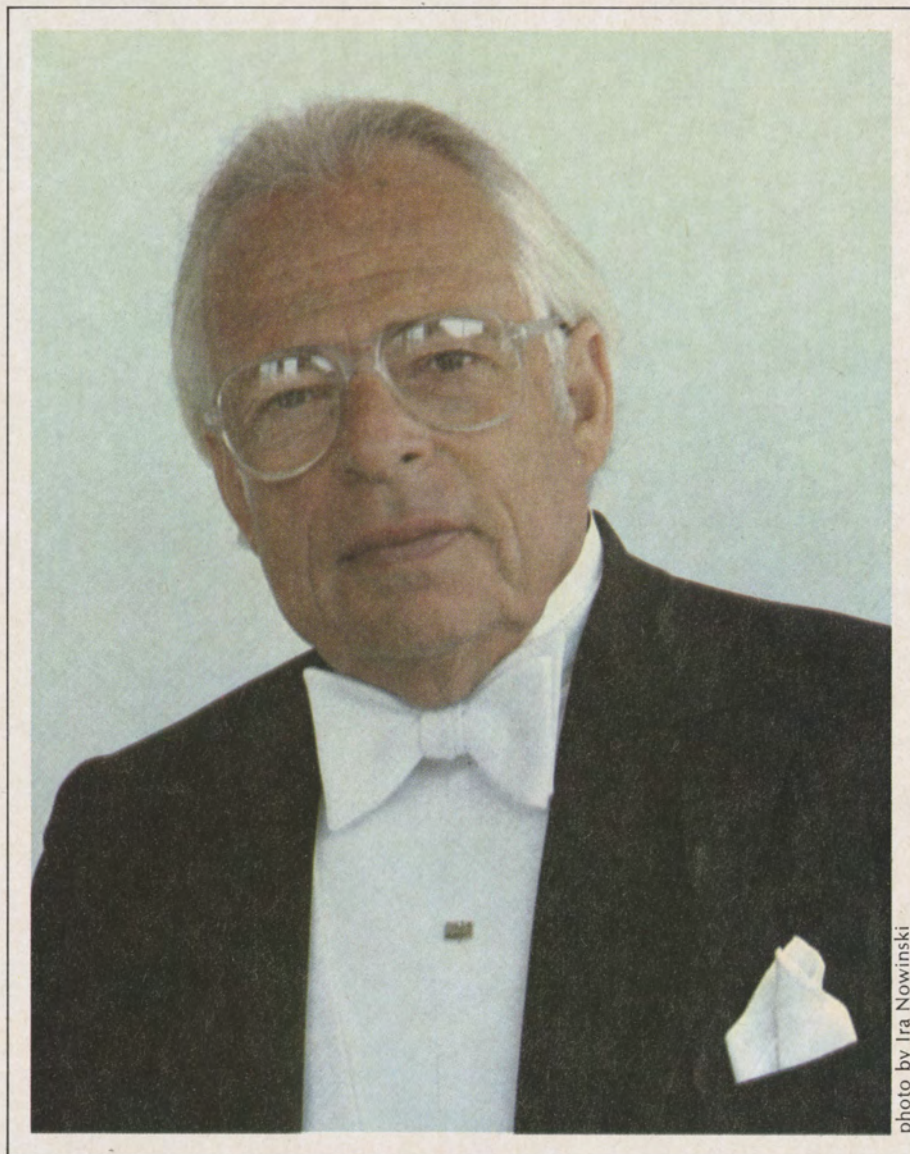
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James Herbert Miller

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Werther



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Herbert Scholder, Editor

Art Direction: Carolyn Bean Associates

Arthur Kaplan, Staff Writer

Photographers: Caroline Crawford, Robert Messick, Ira Nowinski, David Powers, Ron Scherl

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Manton Holds the Record

The San Francisco Tenor Has Sung More Roles in More Seasons Here Than Anyone Else!

by Caroline Crawford

With tenor Raymond Manton's appearances as Schmidt in *Werther*, he is setting a record: Manton can claim an unbroken chain of performances with San Francisco Opera which, for length and number of roles together, is unequalled by any other artist in the history of the Company. With twenty-four notches in his belt representing twenty-four continuous years, Manton has in that time sung a total of thirty-

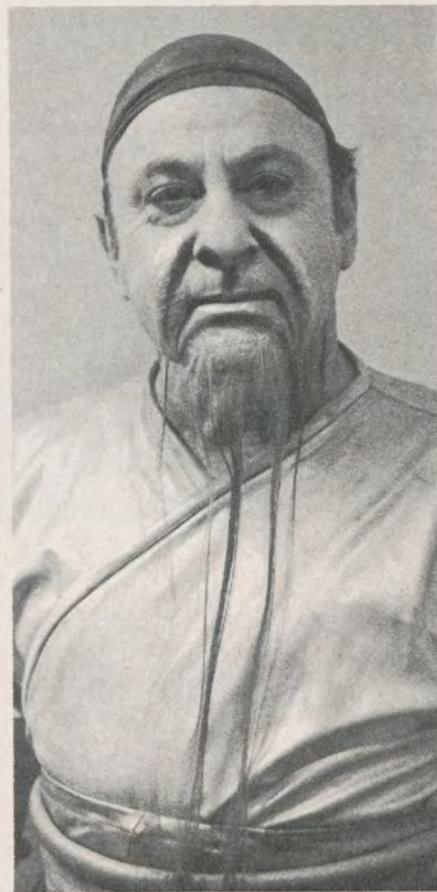
seven roles in seventy-two productions. In a given season he has juggled as many as six roles, which, in an eleven-week run, means a considerable expenditure of stamina, pacing, and a lot of long days and nights and rehearsals back-to-back with performances.

Manton is rare among opera singers in that he has been able to make his headquarters in one city and perform

largely with one company and, although he has had engagements up and down the West Coast and on occasion in the East, he has never packed a bag for the Milan-Vienna-Paris circuit or subscribed to the exhausting jet-bound existence as so many singers are forced to do.

Manton's onstage reputation is that of a consummate comic. He has a sense of timing and of gesture that bring his

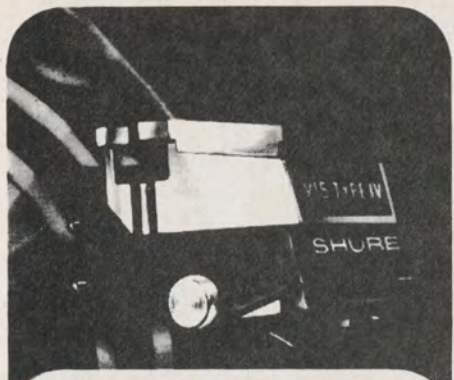
Dream photo by Carolyn Mason Jones



Werther photo by Ron Scherl
Turandot photo by Ira Nowinski



Tenor Raymond Manton appears in these performances of *Werther* as Schmidt (right). Other roles with the San Francisco Opera include the Emperor Altoum (center) in last year's *Turandot*, and Snout in the American premiere of Britten's *A Midsummer Night's Dream* (left).



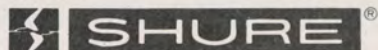
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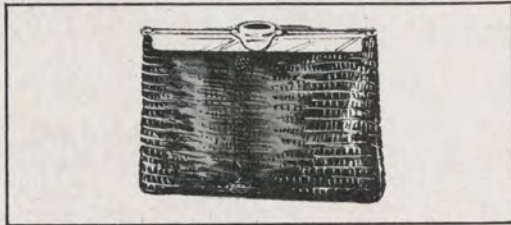
The off-stage Manton enjoys a joke at the stage door entrance to the Opera House.

cameo portrayals into the spotlight and make them unforgettable to audiences: his irrepressible Bardolfo, his swaggering Remendado, his whimsical Pang, his charming Scaramuccio in *Ariadne auf Naxos*. In the 1972 American premiere production of von Einem's *Visit of the Old Lady*, he won critical praise for the somewhat macabre hilarity he brought to the role of the blind eunuch

Loby, a short but forceful moment in the opera. The short and stocky tenor, who claims that his height has restricted him only in that he "infrequently gets the soprano in the end," is a Richard Tucker lookalike. During a production of *La Sonnambula* in 1963 in which he had the role of the Notary, he walked onstage and confronted Joan

continued on p. 27

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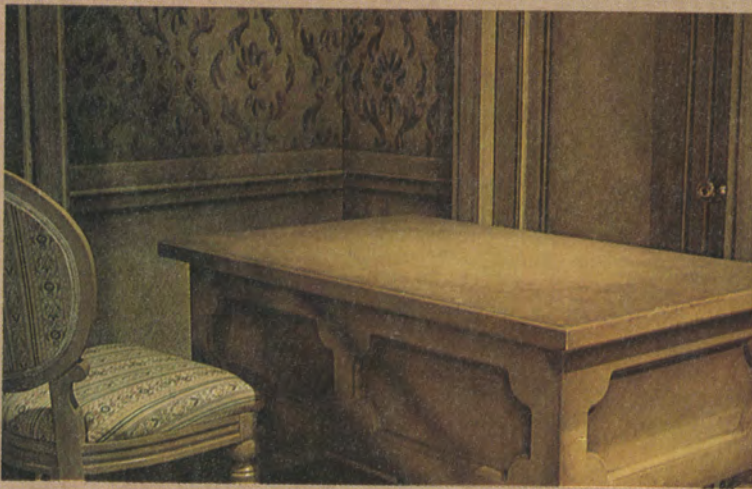
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photos by Ira Nowinski.



Two details from the San Francisco Opera's *Werther* sets.

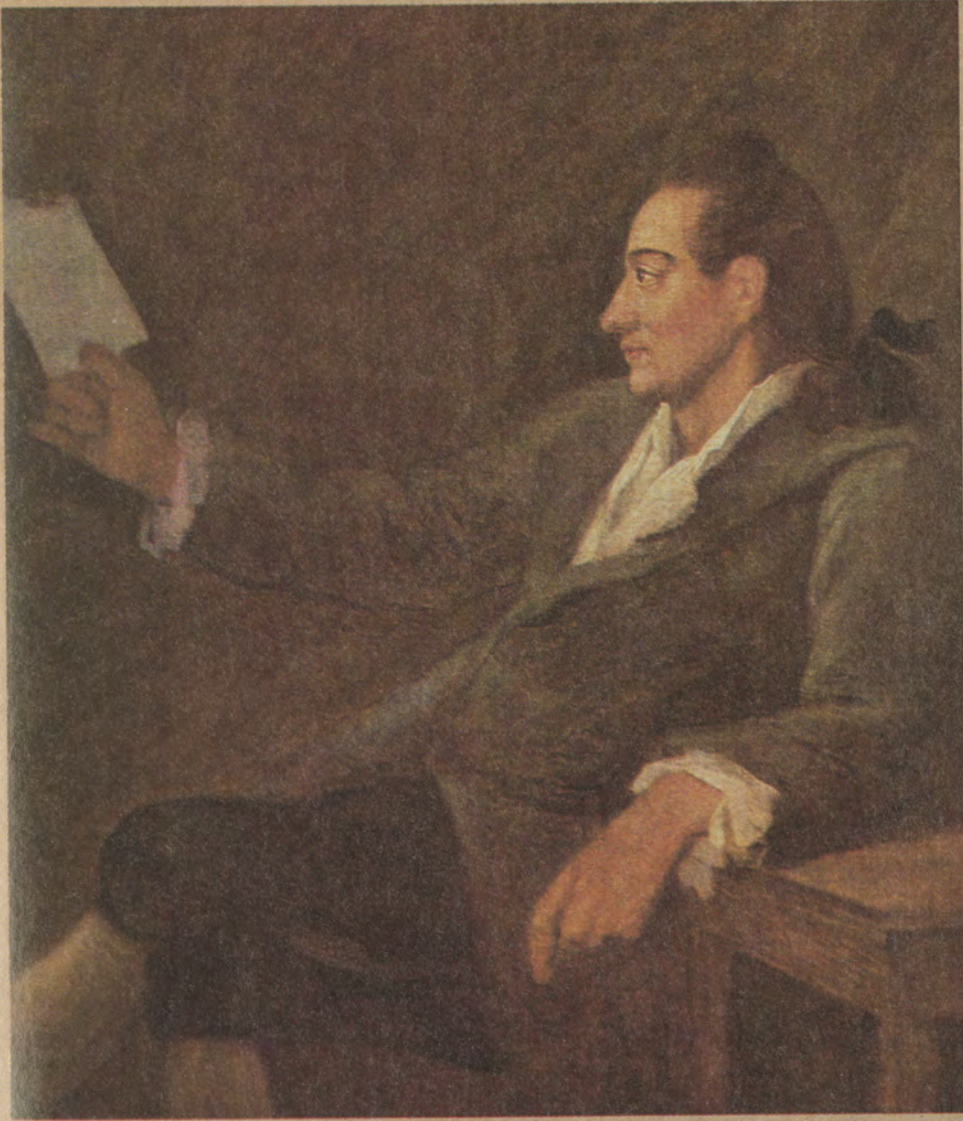


Who Inspired Werther?

Goethe's Novel, Which Caused a Werther Craze to Grip the World, Was Based on Real People

by Hans Heinsheimer

Johann Wolfgang Goethe's most popular and most influential work, the short novel *The Sorrows of Young Werther*, on which the libretto for Massenet's opera is based, was written in the summer of 1774, when the poet was 26 years old, within four weeks, in a blaze of creative fury, without an outline or the treatment of any of its parts having previously been committed to paper. "I worked almost unconsciously, like a sleep walker," Goethe recalled many years later. On September 19th he sent advance copies to a friend and to the (not yet, but soon after very) famous heroine of the book, Fräulein Lotte Buff in Wetzlar "for the time being only to be read in quiet seclusion," as if he, like later Verdi, who kept "*La donna è mobile*" under wraps till after the dress rehearsal of



Johann Wolfgang Goethe

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Rigoletto, had anticipated what was to happen, once the work was unveiled. It was published in October in Leipzig, at the time of the Leipzig Fair. Within a few months it swept Europe like wild fire. It was read and discussed everywhere, ecstatically admired and emotionally loved by most, puritanically condemned by others. In less than a year it had more than a dozen printings in Germany and before the end of the century had been published in fifteen French, twelve English and three Italian editions and translated into Spanish, Dutch, Swedish, Danish, Russian, Portuguese and Hungarian.

Goethe had sold his manuscript to the publisher Weygand in Leipzig for a price "sufficient to wipe out most of the debts I had incurred while working on *Goetz von Berlichingen*, the play published with stunning effect the year before, which established him, together with *Werther*, as the greatest German writer of his age. But the shaky copyright laws of the time permitted innumerable pirated editions and in a poem, written in 1778, after he had entered the service of the grand duke Karl August of Sachsen-Weimar, Goethe, acknowledging gratefully the ducal munificence, said, that it benefitted him little that Europe praised, Germany imitated, England received him kindly and "even the Chinese painted, with timid hand, Lotte and Werther on glass."

More than thirty years later, Goethe wrote in his memoirs, significantly and beautifully called *Dichtung und Wahrheit* (Poesy and Truth): "The effect of this book" (he consistently calls it a *Büchlein*—a booklet) "was great, even immense, and this particularly because it arrived at exactly the right time. Just as only a tiny spark is needed to detonate a mighty mine, the explosion which it caused among the public was so strong because the young world had already undermined itself, and the impact was so powerful because every reader found expressed in it his own exaggerated demands, unsatisfied passions and imaginary sufferings." He was

resigned to the fact that the public looked only at the subject matter, the story, and not at the philosophical parts of the work. "One cannot expect the public to accept a spiritual work spiritually."

Werther was not only an international best seller, its effects were much more far reaching. A Werther fever, a Werther craze gripped the world and lasted for decades. Werther's portrait appeared on ladies' fans, on expensive teacups, on snuff boxes and bonbonnières all over Europe. Lotte, cutting bread from a loaf for her eleven sisters and brothers, became a favorite subject for engravers and printers who sold her sentimental, friendly likeness by the tons. A popular perfume was called *Eau de Werther*. Young men dressed in Werther's blue coat, yellow vest and yellow breeches, ladies in Lotte's beribboned gown with one of the ribbons snipped off as had been done by Werther in a famous moment in the book. There were Werther cartoons, anti-Werther sermons, a whole library of commentaries, parodies and imitations. When Goethe met Napoleon in Erfurt in 1808, summoned there from his nearby residence in Weimar, the emperor told him that he had read Werther seven times in a French edition and had taken the book with him to the pyramids during his campaign in Egypt, although it was known that he had berated his generals for reading novels instead of books on history or war during the voyage and had their objectionable reading matter thrown overboard. From the day the work had appeared in print, Goethe, to his regret and annoyance, remained foremost the author of Werther and only towards the end of his long life became also the man who had written Faust and whose collected works comprise 32 volumes. Wherever he went, people wanted to know who the real people were behind the famous figures in Werther.

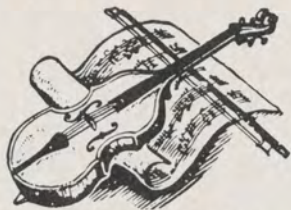
"I tried to save myself by traveling incognito," he wrote in *Dichtung und Wahrheit*, "but even this manner of escape would be frustrated and thus

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the author of the *Werklein* [always the diminutive!] if ever he did something wrong or damaging has been sufficiently, nay, too severely punished by these importunities from which there was no getaway."

What he meant by having done something wrong or damaging was undoubtedly the fact, that "Werther" was responsible for a wave of sentimental suicides. It was a period in time to which the melancholy Hamlet, the mossy tombstones and dark, foreboding nights in Ossian's poems, doomed heroes and dying maidens appealed violently. "In such surroundings," Goethe reflected later, "with studies and hobbies of that sort, tormented by unfulfilled passions, without stimulation from the outside living a dragging, bourgeois existence without spiritual stimulation, one became attracted by the thought of leaving this life as one pleased whenever it was not appealing anymore and by such thoughts helped oneself to deal with the unpleasantness and boredom of one's days." This attitude was so general that "Werther," just for that reason, had the great effect, found an understanding response everywhere and expressed publicly and understandably the essence of a sick, juvenile madness. How precisely the English were aware of this wretchedness is shown by the following important lines written before the publication of "Werther":

To grief's congenial prone
More wounds than nature gave
he knew,
While misery's form his fancy drew
In dark ideal hues and horrors of
its own.

(Goethe quotes the original English, without giving a translation).

Suicide, in the wake of "Werther," was not only praised (on the anniversary of the violent death of the young man, whose suicide had served as a model for Werther's, there were solemn me-

morial services all over Germany and the faithful gathered at his lonely grave), it was also practiced widely. One of the many who did away with themselves à la Werther was a young man who carefully shaved, dressed himself in the famous Werther frock coat, vest and breeches, put a copy of "Werther," opened on page 218 (the suicide) on his table, opened the door to make sure to have spectators and then raised the pistol, as prescribed in the book, to his right eye and pulled the trigger. His and his many co-suicides' fate left at least one German officer cold: "A fellow who kills himself because of a girl he can't sleep with is a fool and it doesn't matter a bit whether there is one fool more or one fool less in this world," he commented. With so much blood being spilled, a Berlin writer, Friedrich Nicolai, wrote a different version, *Werther's Freuden* (Werther's Joys) with a happy end. Goethe was not amused. "Without any feeling for the fact that there was nothing to smooth over, that Werther's flower of youth was, from the beginning, poisoned by the worm of death, he (Nicolai) leaves my treatment up to page 214. But as the desperate man prepares himself for the fatal step, an understanding physician manages to exchange his pistol for one loaded with chicken blood which results in a messy spectacle, but happily, no misfortune. Lotte becomes Werther's wife and all ends to everyone's satisfaction," he wrote biting. And in order to show his contempt for Nicolai's absurdity, he wrote himself a brief, mocking poem, "Nicolai on Werther's Grave," which shows Werther and Lotte as a married couple. Lotte has nursed Werther, who only shot out his eyes, not his brain, back to health and they go peacefully to bed together, having made fun of poor, faithful, reliable Albert.

There are few cases in literature, in which the juxtaposition of facts and

fiction, of *Dichtung und Wahrheit*, can be traced as clearly as is the case in "The Sorrows of Young Werther." The hero of the story is a fascinating combination of Goethe himself and a young man by the name of Karl Wilhelm Jerusalem. Goethe, a great dilly-dallier with the ladies, particularly those engaged or married to others, which provided him with protection from any consequences or demands he was all his life unwilling to face, ended his flirtation with Lotte (she, too, a real person and daughter of a widowed bailiff in Wetzlar) by withdrawing hastily, just leaving a "sorry" letter behind, when things threatened to become uncomfortable. But young Jerusalem, son of a court preacher in Braunschweig, shot himself, having borrowed a pair of pistols from the real Lotte's real husband, when he realized that his passion for the wife of an army officer (as well as his social and professional ambitions) were hopeless—it was his grave that became the center of the yearly Werther pilgrimage, and it was the room in which he committed the deed which Goethe visited and described in minute detail as the one where the imaginary Werther followed the lead of the real Jerusalem to shoot himself gruesomely. Thus, the Werther who kills himself on page 218 is the unfortunate Jerusalem, while the Werther who, after having given up on Lotte, lives very happily ever after, is no other than Goethe.

Again we can call directly on him, the autobiographer, when probing for the origins of "Werther." He describes them clearly and beautifully. He, Goethe, had come to Wetzlar (it was to be the last attempt of his wealthy father to steer the young firebrand towards a useful career in law, in which discipline he had already obtained a doctorate) to work at the Imperial Law Court where more than 20,000 cases, some of them "already for a century,"

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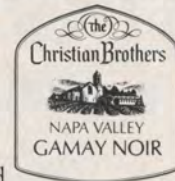
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were waiting to be decided. "Among the many young lawyers who crowded the little town was one whom his friends used to call the Bridegroom. He showed a quiet, stabilized character, had clear views, determination in his talks and actions. His constant assiduity recommended him to his superiors, so that he had been promised an early advancement. Encouraged, he undertook to get engaged to a young woman who completely seemed to agree with his disposition and wishes. After the death of her mother she had proven herself very astute as the head of a numerous family and sustained single handedly the widowed father, so that a future husband could expect the same for himself and his descendants and could look forward to domestic bliss." The 'Bridegroom' was, of course, Johann Christian Kestner, who became Albert in the novel and in the opera. As for Lotte, "everybody had to agree, even without selfishly considering these purposes of her life, that she was a desirable woman, one of those who, while they might not evoke heavy passions, are created to inspire a general liking. A slight, nicely built figure, a pure, healthy disposition, a gay liveliness, springing from it, an innocent way of dealing with daily necessities—all that was given to her.

"This was the betrothed. Her fiancé, in his righteous and trusting way of thinking, introduced every one who desired it to her and while he took care eagerly of his professional duties most of the day, he liked to see his betrothed after she had attended to her domestic chores divert and amuse herself during walks and parties in the country with male and female friends." How did these idyllic, innocent pleasures lead to the violent passions of the famous novel? Goethe described the sudden ignition of the spark fascina-

tingly and grippingly. He talks about his attraction to famous historical suicides, his admiration for some of them, his playing himself with a dagger poised against his heart, and how, at last, he threw away "all the hypochondriac eccentricities and decided to live. But in order to do so with equanimity I had to complete a poetic undertaking where everything I had felt, thought and imagined about this important point would be expressed. But nothing would jell. I was missing an event, a story in which it all could be incorporated. Then, suddenly, I heard about Jerusalem's death and immediately afterwards there was a general rumor and the most detailed, involved description of the event—and in that moment the plan for "Werther" had been found, everything rushed on from all directions and became a solidified mass like water in a vessel which is near the freezing point is transformed into solid ice by the slightest jolt.

"To hold on to this strange blessing, to visualize a work of such important and diversified content and to execute it in all details was most convenient for me. Because I had again gotten into an embarrassing situation, which left even less hope than the previous involvement."

After he had fled Wetzlar, spurred perhaps by the fear that the "Bridegroom" may renounce his rights in favor of the most consistent and insisting among the male friends Lotte was allowed to amuse and divert herself with, Goethe had entered into a new liaison, just as ardent and just as innocent as the one with the deserted Lotte, who had promptly reported to her Albert when the flamboyant suitor had once kissed her on the mouth. The new, short-lived love was Maximiliane La Roche, and while the real Lotte had blue, house-motherly eyes, she acquired her dark,

continued on p. 40

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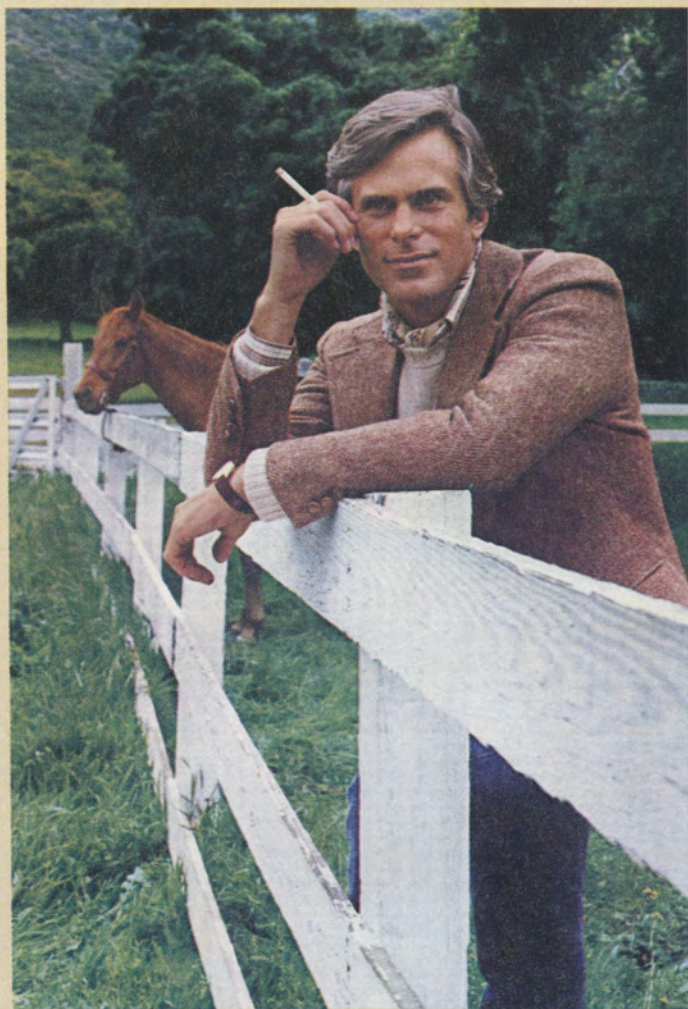
For many, many years one of the traditional delights of the San Francisco Opera season has been the annual opera outing of Il Cenacolo, the prominent San Francisco Italian men's club. This year it was again held at the Monte Rosso Vineyards in Napa with Louis M. Martini, Jr. as host. One table included Kurt Herbert Adler and Walter Berry at each end, with Katia Ricciarelli, Federico Davia and Maestro Hans Drewanz on the far side and Placido Domingo, Mrs. Kurt Herbert Adler and Justino Diaz in the foreground. The luncheon was catered by Oreste Orsini of Orsi's restaurant.

photos by Vano photography



continued on p. 25

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Maestro David Atherton was introduced to the Cenacolisti and garnered applause from baritone Dale Duesing and soprano Ruth Welting.

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Il Cenacolo president Ercole Caroselli (left) shares a joke with bass Federico Davia, Kurt Herbert Adler and conductor Giuseppe Patane.



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Manton Holds the Record
continued from p. 12

Sutherland, who had not seen him before. Ms. Sutherland, according to Manton, stopped dead in her tracks, and gasped: "My God, it's Richard Tucker!" Manton has been known to do marvelous sendups of Tucker during performances, such as his treatment of the tenor with the unpronounceable name of Guglielmo Antolstoinolonoff in Donizetti's *Viva la Mamma* for Spring Opera Theater. The opera takes an irreverent look at backstage life generally; as the off-key Russo-Italian tenor Manton did a show-stopping imitation of the late Tucker which will not be soon forgotten.

Manton has a reputation as an off-stage comic too. Armed with an inexhaustible treasury of operatic lore and non-operatic jokes, he routinely makes the rounds backstage between rehearsals, where comic relief can be most welcome during the rigors of an opera season. This is a favorite way of relaxing in the odd free moment.

He is justly proud of his record career with the San Francisco Opera. His first year was 1955. His debut, he says, was an accident. "I was supposed to make my debut as the Astrologer in *Coq d'Or* that year," he remembers. "I got a call one day at about 4:30 in the afternoon from Mr. Adler, asking if I could sing the Italian tenor aria from *Der Rosenkavalier*. I said I could prepare it, and he said 'can you have it ready by 8 p.m. tonight?' The singer who was to appear had laryngitis. I got my music out and headed for the Opera House. So that was my first appearance with the Company. It was Elisabeth Schwarzkopf's first Marschallin, and Erich Leinsdorf was conducting. Backstage before the performance Leinsdorf said to me: 'Please, if you want to be behind me it's all right, but don't be ahead of me.' They put the music out on a stand onstage in front of me. I sang it all right—and the



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Photo by Richard Weede



Spring Opera Theater has also provided Manton with an outlet for his diverse talents including Alfredo in *La Traviata* (with Elisabeth Carron, top) and Baron Puck in *The Grand Duchess of Gerolstein* (center, below) with R. G. Webb and James Poulliott as General Boom and Prince Paul.

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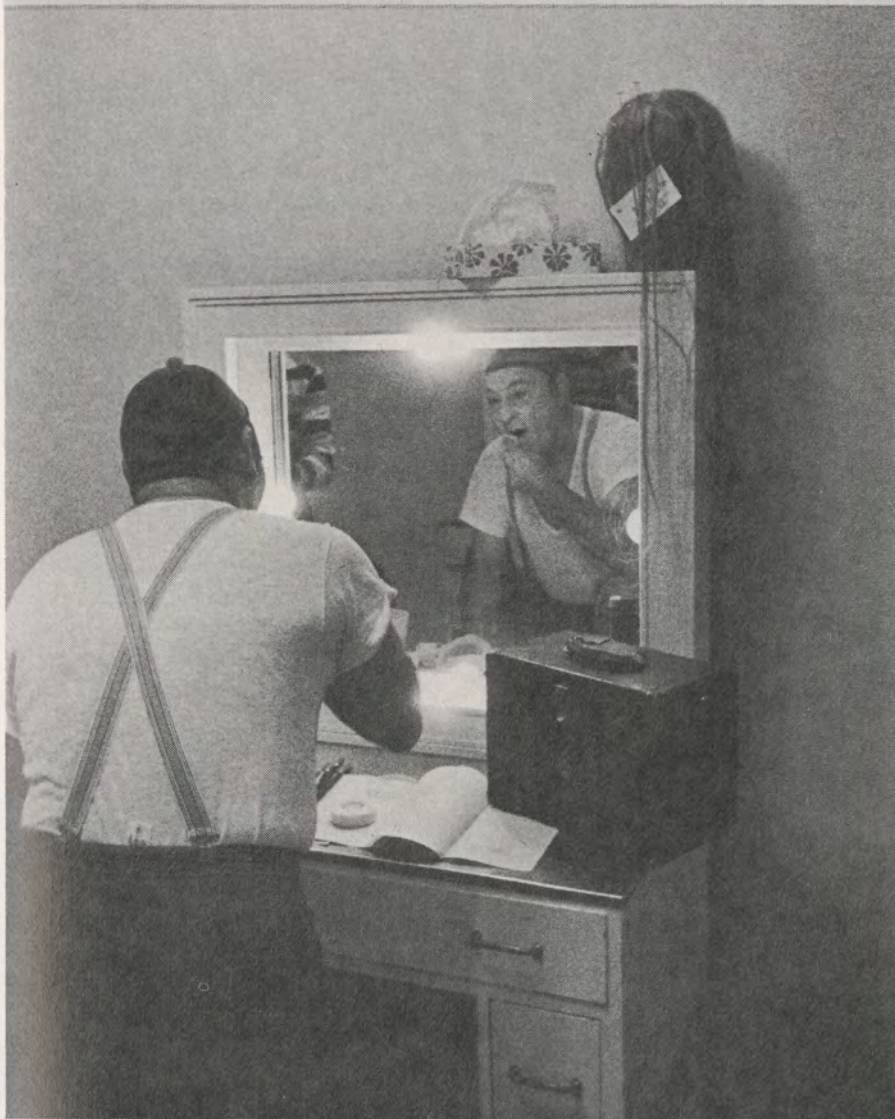
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Making up in his dressing room for last year's production of *Turandot*, in which Manton sang the Emperor Altoum.

second time I sang it better. It was a break for me." Why did Adler choose to call Manton at the last minute? "I had sung it for him at an audition a year or so before and he must have remembered. The aria I chose for the audition was from *Don Giovanni*, and he said 'What else do you have?' So I answered 'I don't really know this but I could do the Italian Singer from *Der Rosenkavalier*.' I just about got through it, and he said 'thank you very much.' And that was that. But he must have remembered that from a year or two

back." Manton's performances must have been more than acceptable; he was contracted as the Italian Singer two years later and again in 1960.

Manton's appearance as the Astrologer in *Coq d'Or*, an unusually high tenor role, followed later in the season, and was not entirely uneventful. He esteems prompters generally, and on this opening night he was naturally a little jittery, so when he entered the stage in Act I, his eyes traveled to the prompter's box for a little moral support. He was more than a little taken aback

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when he realized that in the box was none other than bass Cesare Siepi, who was in San Francisco to sing Don Giovanni that year, and had prevailed upon whoever was on duty to let him stand in as prompter for the night. Siepi was going wild in the box: tearing through the score as if totally lost and gesturing madly with his arms. It was a joke, but Manton has since measured his reliance on prompters with caution.

Reminiscing about the Company in those earlier days when the season was shorter, the staff was smaller, and the business of staging opera was in some ways less formal, Manton says: "The main difference between 1955 and now is the number of American artists that Adler has given an opportunity to sing on this stage. Oh, you had the stars of course, but here was a birth: Heinz Blankenberg, Katherine Hilgenberg, and Janis Martin, Jess Thomas, and many more. In his first two or three years at the helm there were more American singers here than in all the previous years. Now the numbers are great, and more Americans are singing everywhere, but the San Francisco Opera was the pioneer. The latest crop of young singers is wonderful. They have the chance to come in and learn *and* to know that there are openings here if they qualify. No question about it, that has been Adler's doing." As with most singers, Manton chooses the role he is at work upon as his favorite, but he will pull a few out of his storehouse which he feels are especially suitable for his voice and personality. Near the top of his list is the Simpleton in *Boris Godunov*, which he performed in 1956, 1961 and 1973, when the Company used the Mussorgsky version for the first time, as opposed to the Rimsky-Korsakov edition. In the former the Simpleton's role is enlarged and becomes more dominant. "People don't think the Simpleton is

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playing with a full deck of cards. But he's wise . . . clairvoyant, and the final curtain falls on his lamentations about the fate of Russia. I have a good amount of Russian blood, and I pick up on the pathos of the character. This is a role I could never forget—I could do it waking up from a deep sleep."

Since Manton's earliest dream was to be a dancer, he relishes roles which call for a little footwork: the Astrologer, Scaramuccio ("I see him as Errol Flynn cut in half") and Pang. He has performed Pang in four *Turandot* productions and remembers the one in 1968 with special fondness when he played to the Ping of Ingvar Wixell and the Pong of Alan Crofoot, two very large men. "I'm not a very big person . . . perpendicular," he jokes, "and I really had to work with those two big fellows on either side."

Manton reappeared as Emperor Altoum in the 1977 *Turandot*, a stunning production by Jean Pierre Ponnelle. While the role may not have been Manton's biggest, it was certainly the most memorable in terms of backstage preparation. The costuming procedure was as follows: During the break between Acts I and II Manton, in t-shirt and makeup, had to climb forty-five feet above the stage on ladders to his throne atop the head of a gigantic open-mouthed cat, through which *Turandot* was to make her second act entrance. The dresser joined him on his perch, strapped him in so that he would remain immobile through the first scene and proceeded to clothe him in heavy metallic robes and spiked headdress that made him look like a vision from *Star Wars*. There he sat immobilized through the entire first scene. When he began to sing at the beginning of scene two, the audience was surprised that the shining decoration above the cat's brow was a living, singing emperor. "They said I was the highest emperor who ever sang here," he says. At the end of the act, Manton

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had to wait for the dresser to disrobe him, and then the long climb down. Perhaps the toughest role of all for a natural comic—to be strapped down for his entire performance! "There was another problem involved during the *Turandot*," he says. "Every time I looked down at the prompter, who was Philip Eisenberg, Pavarotti was in the way and I could only see Philip's fingers once in a while. That is another lesson about becoming too dependent on a prompter."

Manton has in a certain sense become the Company's professional drinking man—ranging from the Village Drunkard in *Katerina Ismailova* to the bon vivant he sings this season in *Werther*. "It's true," he says, "I've done nearly all of them—one of the drinkers in *Carmina Burana*, Andreas in *Wozzeck*, Remendado, Tinca in *Il Tabarro*, Schmidt. I think Adler sees me in a red nose. They tell me I do it well—I never used to believe it. I've heard that people who don't drink make the best drunks, and I don't drink a drop . . . so while others drink, I suppose I'm observing what they do. It's not the easiest thing to create on the stage. In fact the hardest role I ever had was the one in *Katerina Ismailova*. I was alone onstage and I had to be all over, presumably looking around for more liquor. At one point I open the cellar door, discover a corpse and yell 'murder!' This became very complicated on tour in Los Angeles when they chained the doors together for the trip and forgot to remove the chains. Nothing would open those doors, so I yelled 'murder' anyway. Nobody seemed to notice and we didn't miss a beat." The tenor welcomes new roles, but he enjoys the repeats as well. Once he has done a characterization three or four times, the music is on permanent deposit in his head, which allows a certain abandon in the performance and frees him to focus on the stage



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business. The direction is always different, however, even with the same director, otherwise it becomes static. He has worked several times, for example, with Sir Geraint Evans in *Falstaff*, and points out his approaches to the opera as "always fresh, always with a brand new idea." Another especially innovative director is Lotfi Mansouri, who first directed the current production of *Werther*.

Manton has had a privileged relationship with Mr. Adler through the years. Each season, before taking up the matter of contracts, Adler would invite the singer into his office and shut the door. "Make me laugh, Manton," he would say. The sessions would last twenty minutes before the serious business began, and then, Manton concedes, "we got down to business. And he always won!" Adler has returned the jokes from time to time. "Once he asked if I would be interested in singing the first orchestral rehearsal for *A Masked Ball*—Jan Peerce was going to be late. I did the rehearsal and everybody applauded. Then I met Mr. Adler in the hall a half hour later—I was still on Cloud Nine—and he says to me, 'you know . . . you make the same mistakes Peerce does.' I told him it was a compliment."

With Spring Opera Theater Manton has had a number of leading roles: In 1962 he sang Alfredo in *La Traviata* and Count Almaviva in *The Barber of Seville*, two operas in which, as he puts it, "the sopranos are gettable. Mr. Adler said to me—for these we will find you short sopranos." He appeared as Fatty in *The Rise and Fall of the City of Mahagonny* (1972) and the Magician in *The Consul* (1969), and has also contributed some inimitable comic portrayals on that stage: the capricious Baron Puck in Donizetti's *Grand Duchess of Gerolstein* (1973 and 1974) and in 1975 the scene-stealing tenor in *Viva la Mamma*. Other engagements



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Raymond Manton was originally signed to sing the Astrologer in *Le Coq d'Or* for his debut with the San Francisco Opera in 1955.

have included appearances with opera companies in Los Angeles, Portland, Seattle, Houston, San Diego and Boston, the San Francisco Symphony and other West Coast orchestras. For many

years he has had a steady job as soloist with the Church of Religious Science. In the early years he got his first touring experience with Lotte Lehmann in concerts. Home is definitely San Fran-

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cisco, where his wife and married son are.

Growing up in New York City, Manton wanted to be a dancer. He studied with Ned Wayburn (Fred Astaire's teacher at one time) and worked with the big bands. He enjoyed singing, though he had never had any training, and was soon contracted to perform with Meyer Davis and Emil Coleman, what he calls the "Park Avenue Set." He didn't think much of his voice until one night following a performance at the St. Regis Hotel, when a tall Irishman asked to talk to him. "It was James Melton from the Met. He came over and said 'kid, you got a pretty good set of pipes. You ought to study.' I didn't want to study because I was afraid I'd lose my style for popular music, so I stayed shy of it. But I began to realize that longevity was something to think about too. So I decided to try it—I was only 14 at the time! I always looked older than—now I look younger," he quips. "I studied with Arturo Vita, who came over from Italy with Gatti-Casazza. After a while I began losing more and more band jobs, so I figured I was on my way."

Many years and many roles later, Manton is obviously pleased and satisfied with his career as a singer. Summing it all up, he says: "It doesn't matter how long a role is, ever. For instance, the first prisoner in *Fidelio* has only a short duet with a bass-baritone. A short but telling moment. It has to be there. *It has to be there*. If something goes wrong, it stands out like a sore thumb. If it just goes, that is your victory."

Those who have heard and remembered his performances over twenty-four years: the Simpleton, Pang, Beppe, the Lamplighter in *Manon Lescaut*, Bardolfo, will agree that Ray Manton has contributed in a large way to their enjoyment of performances at the San Francisco Opera.



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black, lively eyes in the novel from Maximiliane, as well as more nervousness, more temperament. "As I went to work," Goethe reports, not displeased. in his ripe age when he wrote *Dichtung und Wahrheit* with the many models he had at his disposal as a young man, "I didn't ignore the advantage of those painters who composed their Venus from several beauties and thus I took the liberty to build my Lotte on the model of the figures and the characteristics of several pretty maidens although the main character was taken from the most beloved."

Massenet's opera ends with "the most beloved" prostrated over the mutilated body of her dying admirer. Her grief, the novel tells us, is such that "one feared for her life." But the real Lotte Buff had no romantic suicide to wail over but had only to puzzle over the sudden departure of a beau. So it was probably not too difficult for her to live down the brief, slightly, but not too risky flirtation with the flamboyant young man who was to become the greatest figure in German literature, settle down with her Albert and have twelve children with him, the same number her own mother had produced. The world, of course, did not let her forget a romance that had been transformed into the best seller of the century and she lived with her memories in a mixture of pride and embarrassment.

Only once, after she had become a widow, did she try to resurrect the unforgettable past for a brief moment. In 1816, when she was sixty-three and Goethe, at 67, had become a world famous figure, she travelled to Weimar to see him once again. It was not a

very successful visit, a little disappointing and a little embarrassing for the old lady and for the Eminence that Goethe had become. Thomas Mann, in one of his most felicitous and readable novels, *Lotte in Weimar* (1939) has charmingly fictionalized the visit of the old Lotte, who, in his book, has developed a constant trembling shaking of her head. As she arrives in Weimar and signs the register in the hotel, *Hofrätin, widow Charlotte Kestner, née Buff, born 11 January 1753 in Wetzlar, with daughter and maid*, the room clerk, immediately recognizing the guest as *the Lotte*, made immortal through "Werther" and scarcely able to contain his excitement, runs off to put the whole town on alert. But the *Wiedersehen* with Goethe, at a reception and dinner in his noble house, she being just one of many guests, is still and uncomfortable. The Olympian remains aloof, formal, cold. Only at the very end of her stay in Weimar events take a touching turn. The Herr Geheimrat sends her a seat in his box in the Court Theatre where one of his plays is being performed. After the performance, she finds Goethe's coach waiting for her to take her back to her hotel and as she enters the carriage, notices a dark, lonely figure sitting next to her. It is Goethe. They talk for a long time, at last about farewell and forgiveness. As she leaves the carriage and Goethe drives away into the night, the eager room clerk is there to welcome her. "Good heavens," he exclaims, "Frau Hofrätin, I have to say it— to help Werther's Lotte out of Goethe's coach—it is an event—how can I express it—it is something for the books."



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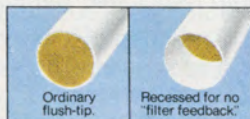


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Each year as I write this message, I look for new superlatives to describe the current season since each year seems to be better than the preceding season. This year, our 56th, is no different. Ten operas again will be performed, one of which, Benjamin 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.

A handwritten signature in dark ink that reads "Walter M. Baird". The signature is fluid and cursive.

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 September 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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<i>Conductors</i>	Kurt Herbert Adler, David Atherton*, Antonio de Almeida*, Hans Drewanz**, Janos Ferencsik, Giuseppe Patanè, Paolo Peloso, Calvin Simmons*, Silvio Varviso, Gunther Wich**
<i>Chorus Director</i>	Richard Bradshaw
<i>Assistant to the Chorus Director</i>	Ernest Fredric Knell
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paul Connelly, Terry Lusk, Christofer Macatsoris, John Miner*, Susan Webb
<i>Boys Chorus Director</i>	William Ballard
<i>Stage Directors</i>	Ande Anderson*, Sonja Frisell, Ghita Hager, Nicolas Joel, Federik Mirdita**, Jean Pierre Ponnelle, Wolfgang Weber
<i>Productions Designed by</i>	Leni Bauer-Ecsy, Toni Businger, Beni Montresor, Jean Pierre Ponnelle, Steven Rubin, Wolfram Skalicki, Jose Varona
<i>Costume Designers</i>	Erni Kniepert, Martin Schlumpf
<i>Lighting Designer/Director and Art Consultant</i>	Thomas Munn
<i>Assistant Stage Directors</i>	Matthew Farruggio, Sheila Gruson, Daniel Helfgot, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
<i>Language Coach</i>	Barbara Hardgrave*
<i>Production Assistants</i>	Sylvia Klein*, Gretchen Mueller*, Preston Terry*
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<i>Assistant to the Lighting Director</i>	Larry French
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Costume Supervisor</i>	Janet Papanek
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Karen Bradley, Candace Neal, Bruce Geller, Rex Rogers
<i>Rehearsal Department</i>	Susan Gillerman*, Matthew Lata*, Paula Williams*
<i>Super Department</i>	Preston Terry*
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Jay Kotcher*
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<i>Master Electrician</i>	Jack Philpot
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*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.

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

*San Francisco Opera debut

**American opera debut

†San Francisco/Affiliate
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Mr. & Mrs. David E. Pinkham
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Mr. & Mrs. Harold Pischel
Paul & Helen Pocher
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Mr. & Mrs. Eugene R. Purpus
Mildred J. Quinby
Filomena M. Ranuio
Mr. & Mrs. Roger A. Ritchey
Mr. & Mrs. Justin M. Roach
Sylvia Rohde
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Neil Whiting
Leonard-John Wilkinson
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Victor Wong
Mrs. Casimir J. Wood
Dr. Frank W. Young
Dr. & Mrs. Paul F. Youngdahl
Dr. & Mrs. John Zderic
Mr. & Mrs. Peter Zuber
David Zussman

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 Chervenoy
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
Joseph Ciampi
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.

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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†
Janice Konigsmark†

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†
Kenneth Harrison†

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†
Jonathan Lancellet†

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

Barbara Breedent†
Rebecca Friedman†

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

Eleanor Duste†

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden

Diana Dorman†

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
Jerry Dagg

Robin Elliott

Carla Wilson†
John Leonest†

CONTRA BASSOON

Robin Elliott

FRENCH HORN

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

Erich Achen†
Carlberg Jonest†

TRUMPET

Donald Reinberg
Principal
Edward Haug
Chris Bogios

John Aymong†
Charles Davall†
William Holmest†
Robert Hurrell†
Joyce Johnson†
Carole Kleint†
Laurie McGaw†
Tim Wilson†

TROMBONE

Ned Meredith *Principal*
McDowell Kenley
John Bischof

Stephen Kohlbachert
Philip Zahorsky†

TUBA

Robert Z. A. Spellman

Chong Hwa Kum†

ALTO SAXOPHONE

Gregory Dufford†

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy C. Lucchesi

Richard Kvistadt†
David Rosenthal†
John Van Geem†

HARP

Anne Adams *Principal*
Marcella de Cray

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Peggy Davis
Anna Franklin

Jacqueline Low
Marilyn Mather
Terry McGlone

Monica Prendergast
Dorothy Reiff
Maria Angela Villa

J. Michael Dwyer
Dan Gardner
Randall Krivonic

Jay Lehman
Sulpicio Wagner

Boys Chorus

John Aalberg
Sean Barry
Joel Benson
Howard Bentley
Bruce Boettjer
Matthew Brauer
Mark Burford
Michael Burke
Malcolm Calder
Michael Cavette
Anthony Chu
Alex Clemens
James Datri
David Devine

John Dougery
James Dreer
Victor Fernandez
David Flores
Christopher Frey
Matthew Gary
Michael Geronimo
Lionel Godolphin
Jason Gruen
Philip Hommes
Daniel Howard
Nicholas Johnson
David Kersnar
Jonathan Knowell

Benjamin Lewis
Douglas Lynn
Stephen Martin
Eric Marty
Christopher Metcalf
Paul Mohun
Alex Moreno
Gregory Naeger
Edward Nurge
Timothy O'Neill
Jason Parke
Ronald Ponce
Daniel Potasz
Douglas Price

David Roberts
Philip Robertson
Steven Rothblatt
Eric Savant
Jordan Silber
Roger Sinasohn
Val Smalley
Mark Swope
Richard Treadwell
Christopher Tucker
Eric Van Genderen
Perrin Yang

Avi Downes
Lara Downes
Shana Downes
Kristin Genis
Angela Harrison
Claudia Heynemann
Sharon Johnson
Nina Kent
Susan Kim
Marion Lee
Gayane Plavdjian
Lara Poligono
Linda Poligono
Keiko Steimetz

Anna Stelmak
Dorothy Stone
Zara Tinkleman
Lilith Von Foerster
Jennifer Watts
Rebecca Watts
Mary Angela Whooley
Patricia Whooley
Margaret Wong
Faith Yang

Girls Chorus

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 Covell
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, Wahman

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

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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
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SUBJECT TO CHANGE

Massenet's *Werther*



José Carreras in the title role of *Werther*.

photos on the next four pages by Ira Nowinski

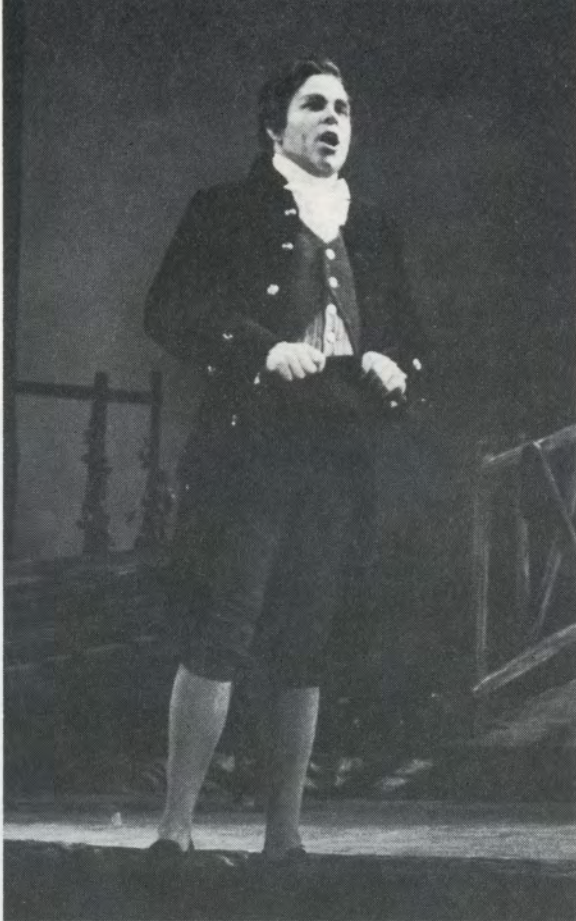


Maria Ewing as Charlotte and Kathleen Battle as Sophie.



José Carreras and Maria Ewing as Werther and Charlotte.

Allan Monk as Albert.



Paul Hudson as the bailiff (arm outstretched), Kathleen Battle as Sophie (in background) and Stephen West and Raymond Manton as Johann and Schmidt.





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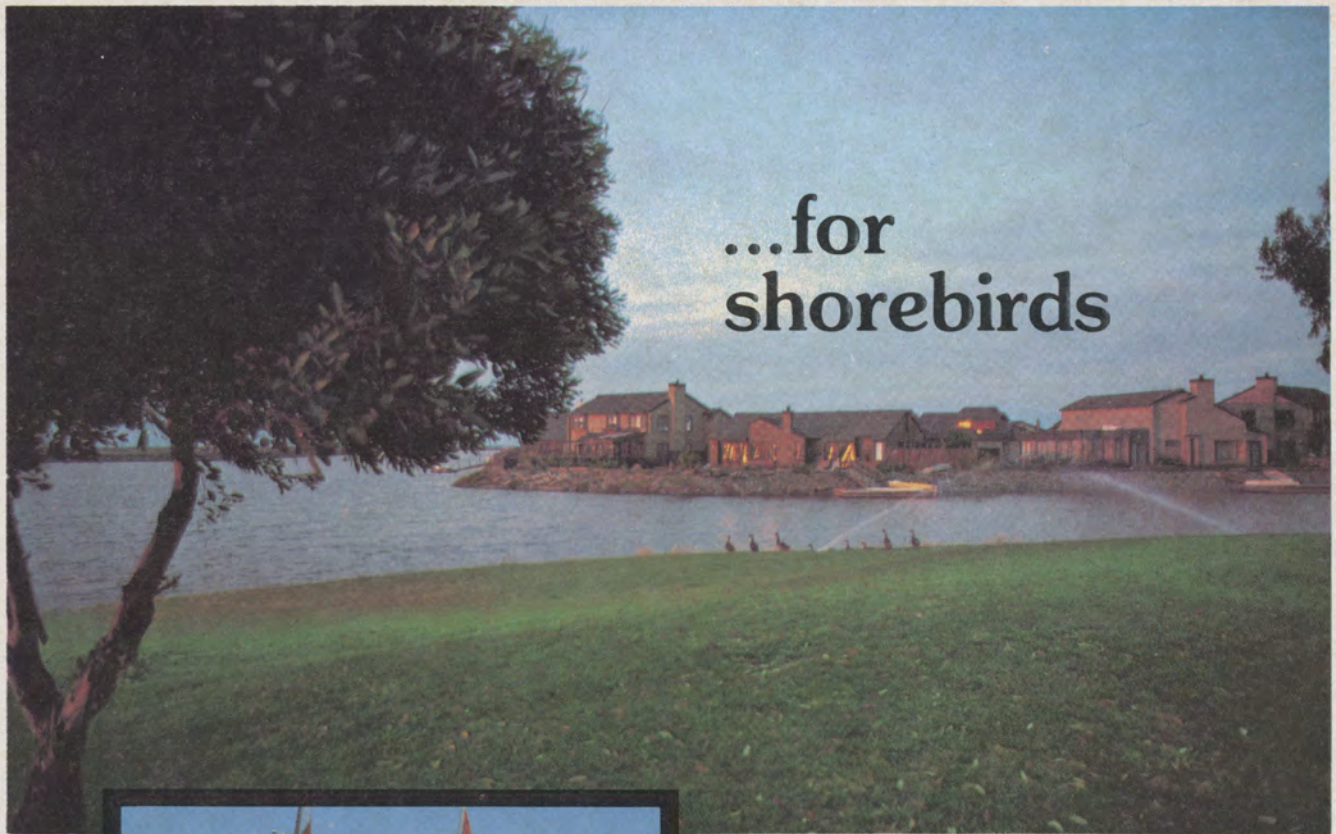


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Based on GOETHE's *Die Leiden des jungen Werther*

Werther

(IN FRENCH)

Conductor

Antonio de Almeida*

Stage Director

Sonja Frisell

Designer

Steven Rubin

Lighting Director

Thomas Munn

Prompter

Philip Eisenberg

Musical Preparation

Paul Connelly

Costumes executed by

Grace Costumes, Inc., New York

San Francisco Boys Chorus

William Ballard, *Director*

San Francisco Conservatory of Music

Preparatory Department Girls Chorus

Elizabeth Appling, *Choral Director*

CAST

The bailiff

Paul Hudson

Children:

Hans

Bruce Boettjer*

Gretel

Lynda Poligono*

Karl

Douglas Linn*

Clara

Shana Downes*

Max

Victor Fernandez*

Fritz

Perrin Yang*

Johann

Stephen West

Schmidt

Raymond Manton

Sophie

Kathleen Battle

Werther

José Carreras

Charlotte

Maria Ewing

Bruhlmann

Samuel Byrd

Katchen

Patricia Schuman*

Albert

Allan Monk

Villagers

**San Francisco Opera debut*

First performance: Vienna, February 16, 1892

First San Francisco Opera performance:

November 22, 1935

WEDNESDAY, OCTOBER 18, 1978 AT 7:30

SATURDAY, OCTOBER 21, 1978 AT 8:00

SATURDAY, OCTOBER 28, 1978 AT 8:00

TUESDAY, OCTOBER 31, 1978 AT 8:00

FRIDAY, NOVEMBER 3, 1978 AT 8:00 (Live broadcast)

SUNDAY, NOVEMBER 5, 1978 AT 2:00

PLACE AND TIME: In the vicinity of Frankfurt, Germany, in the 1780's.

ACT I In front of the bailiff's house

INTERMISSION

ACT II A street in the village of Wetzlar

INTERMISSION

ACT III Scene 1

In Albert's house

Scene 2

Werther's study

*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
2 hours and 45 minutes*

SYNOPSIS/WERTHER

ACT I

In the garden of his home, the Bailiff is teaching his younger children a Christmas carol. A widower and father of a large family, he reminds them that their elder sister Charlotte is within earshot and will not be pleased with their performance. His two friends, Johann and Schmidt, come to lure him away for an evening at the local inn, but he says he must first see Charlotte safely off to a ball given by friends in town. She is being escorted by Werther, an idealistic young man, in place of her fiance Albert, who is away on business. The bailiff promises to meet his friends later and they leave as Werther comes to call for Charlotte. Overcome by the rustic charm of the surroundings, he extols the beauties of Nature. On being introduced to Charlotte, he is immediately struck by her warmth and innocent beauty, and dreams of passing a life of happiness at her side. They leave for the ball. Charlotte's sister Sophie, remaining home to take care of the children, insists that her father go to meet his friends. When all have left and Sophie is alone, Albert returns unexpectedly, eager to see his betrothed and to know what has been happening during his six months' absence. Not finding Charlotte at home, he leaves, promising to return the next day.

Charlotte and Werther return from the ball lost in each other. She tells him of the shock of her beloved mother's death, and Werther declares his love. The Bailiff's voice interrupts announcing Albert's return, and Charlotte tells a stunned Werther of her promise to her dying mother to marry Albert.

ACT II

It is Sunday before a service, which will be followed by the celebrations for the pastor's 50th wedding anniversary. Before entering the church with Charlotte, to whom he has been married for three months, Albert asks her if he has succeeded in making her happy and receives her assurances. Contemplating them from a distance, Werther is distraught at the idea that another man is her husband. At the end of the service,

Albert tells Werther that he feels almost guilty in his happiness, knowing that Werther himself must have been attracted to Charlotte. Werther assures him that he has forgotten that dream. They are interrupted by Sophie who arrives eager for the festivities, and Albert tries to make Werther aware of her obvious interest in him. Charlotte leaves the church, having found renewed strength in prayer, to be met by Werther's unhappy reminiscences and increasingly passionate declarations. Her resistance at the breaking point, she orders him to leave until Christmas. Alone, Werther contemplates suicide and rushes away, to Sophie's distress. As the celebrations begin, Charlotte and Albert discover Sophie crying, and Albert now realizes that Werther loves his wife.

ACT III

Alone on Christmas Eve, Charlotte is obsessed by the thought of Werther as she rereads his many letters. Sophie enters, but her attempts to cheer her sister only result in Charlotte breaking down into tears. Alone again, Charlotte desperately prays to God for strength, and, as if in answer, Werther appears. After she assures him that nothing has changed in the house since he left, he laments, "nothing but the hearts." However, Charlotte's reaction as he recites one of their favorite poets betrays her, and Werther, overjoyed, passionately embraces her. Charlotte, horrified at her momentary weakness, banishes Werther forever, leaving him alone and determined on suicide. Albert enters after Werther's departure and is suspicious of Charlotte's behavior. They are interrupted by Werther's servant who comes asking for the loan of some pistols since his master is leaving on a journey. Albert orders Charlotte to give them to the man, but as soon as she is alone, she rushes after Werther hoping to prevent a tragedy. Charlotte arrives too late. She can do nothing except declare her love. Werther, finally at peace with himself, dies in her arms, while from the distance comes the sound of the children's Christmas carols.

The Two Werthers: Dawn and Twilight of Romanticism

By SPEIGHT JENKINS

No more frequent complaint exists than about the adaptation of a favorite book to a movie or play. Indeed, only recently Spanish critics violently protested that the 35-year-old movie *For Whom the Bell Tolls*, previously banned in Spain, could have taken place anywhere and had lost almost all the Spanish feeling and honesty of Hemingway's original novel. And in opera the favorite game has been for the original author (Victor Hugo, Victorien Sardou, Maurice Maeterlinck or the like) to condemn both the composer and his librettist for fatally injuring their original. One case over a century old still goes on. Because of the popularity of Gounod's music in *Faust*, the opera has always been given in German-speaking countries, but to this day it is called *Margarethe* there, because Germans or Austrians feel that Gounod and his two librettists, Michel Carré and Jules Barbier, made Goethe's sublime philosophy into sentimental, trashy romance.

How fascinating then, given the sanctity of Goethe among German-speaking peoples, that the opera taken from his first and most popular novel, *The Sorrows of Young Werther*, not only is called *Werther* in Central Europe but that it received its triumphant premiere in Vienna. If one answers that the acceptance has to come from the faithfulness of Massenet's librettists (Edouard Blau, Paul Milliet and Georges Hartmann) to the Goethe, this fidelity is very much on the surface. From 1774, when *The Sorrows of Young Werther* was published, until 1892, when Massenet's opera bowed on the Ringstrasse, a century of unparalleled literary and musical activity called the Romantic movement had passed and the difference between the two *Werthers* give more than a suggestion of how much had happened. During the '90s when the century and the old order were both dying, the public was quite changed from those who first read Goethe's novel in the halcyon days when the Bastille was unthreatened and the Age of Enlightenment was in full flower.

In both novel and play Werther loves Lotte insanely from the moment he sees her. He is clearly possessed by her, as indicated by his ardent declarations of love and his frequent discussions of suicide because he cannot have her. Albert in both comes over as a well-meaning and dull if very honest man. He is more obviously annoyed at Werther in the book than in the opera, but in both he basically regards him as a schoolboy who has to be kindly treated until he grows out of his infatuation. It is Lotte in the novel—Charlotte in the opera—

who differs so dramatically (and oddly enough is the only character whose name was changed). In the former she is at first seemingly oblivious that Werther is not just a good friend. Then when she realizes that his interest is more than fraternal, she does not reciprocate.

She manipulates him shamelessly (and her very straightforwardness to herself about what she is doing ties the book not to the Romantic movement which it launched but to the more rationalistic eighteenth century from which it came), and the author says, "her secret but sincere desire was to keep him for herself." She wants him to become a brother, but it is clearly implied that he would be a brother who would wait on her every whim and cast longing looks at her. The most she can admit to herself is that "Werther had come to mean a great deal to her," and when she contemplates him banished from her, she describes her feelings as suffused only with melancholy. In the big confrontation scene in which Werther reads her the heated poetry of Ossian, she feels for him and lets him kiss her but the definite implication is that she does not kiss him back. Instead, she pushes him gently away, calling his name in a voice "controlled by the highest sentiments," whatever that means.

Afterwards as she reflects on the moment, she wonders if she was upset at his boldness or thrilled by his passion. When Albert comes home, she is strengthened by his presence and though she doesn't tell him what transpired, she does carry on social conversation with a guest at dinner. The request for pistols from Albert to be sent via his servant to Werther does terrify her, but she does nothing, only worries. When later the news of Werther's suicide comes, Albert rushes off to Werther, not Lotte. "There are no words to express Albert's consternation or Lotte's misery," says Goethe, but all that is said of Lotte's actions afterwards is the impersonal, "They feared for Lotte's life." There is no deathbed avowal of love from her—indeed at no point in the novel does she say that she loves Werther—and she might not have; her basic loyalty to Albert is never in doubt.

Massenet's librettists—aided and abetted by the composer who at this point in his career, with *Manon* under his belt, knew a good story when he saw one—has Charlotte passionately involved with Werther from their first meeting. By our standards, even by our grandparents' standards, her actions are not easily explicable. Even before she had married Albert after she and Werther have their first date, she hears that Albert has returned after a six-months absence. Upset, she

blurts out to Werther that before her mother died, she promised to marry Albert and that while she was with Werther she had completely forgotten her promise, a statement that almost anyone would take as an encouragement to press his suit. The tale of the promise, incidentally, is in the novel but her forgetfulness of the connection to Albert is not.

As the opera progresses, her restraint and dedication to Albert become apparent. The scene before the church particularly carries out her decision to put Werther aside and remain faithful to her good husband. In the poetry reading scene, however, her emotions as described by Massenet's erotic, storm-filled music are very much more intense even before Werther arrives than in Goethe. And Massenet subtly interweaves one of his own favorite themes—religion and sex. Charlotte again and again refers to the pain and terror of her situation and finally prays to God to help her bear her suffering. At the moment of an almost religious ecstasy—expressed vocally by the mezzo-soprano's moving from a flamboyant high forte passage to an intensely quiet section of near whispering—Werther bursts into the room. It may not be the St. Sulpice scene in *Manon* (with roles reversed) or even the second act of *Thaïs*, but it was as close as Massenet could get.

In the opera Werther reads a bit less poetry than in the novel, but he does it more pointedly. When he makes his play for her, Charlotte is obviously completely sucked into passionate response, yet like her prototype Lotte only answers with a prayer to God to save her. (The standard libretto here is notoriously inaccurate: the French is not really well translated and implies that Charlotte admits to more than she does, and in the French original there is a ghastly misattribution of one of Werther's most passionate utterances to Charlotte. If she had sung, "Love alone is true because it is the divine word," Werther would have turned into *Manon Lescaut*, with Albert as Geronte catching the lovers in flagrante.)

Where Massenet differs violently from anything in Goethe is in the final scene. All that is implicit in Charlotte's conduct and barely suggested in the novel is laid out baldly. Instead of worrying all night about what Werther would do with Albert's guns that he borrowed, she rushes to his house to try to save him at the end of Act III (and so sets up something dramatically implausible: when she follows the servant by only a few minutes, how has Werther had time to dismiss the servant, load the gun and do the deed?). When she arrives and finds Werther laid out at the point of death, she says again and again that she has loved him from the first day they met and that she deliberately kept him around her because she couldn't stand to lose him. She indeed promises to be faithful to his image and to love him forever.

Making such changes in a well-loved classic could have caused a riot, yet one of the most conservative opera audiences on earth cheered Massenet's Charlotte to the rafters. The acceptance, I believe, came partly because of the opera's more modern perception of the love relationship. Particularly in the novel Werther falls for Lotte more as a mother than as a girlfriend. His first view of her—slicing bread for her large brood of siblings—sends him into a transport of delight. In fact, he is forever discussing her as such a wonderful woman because of her maternal ways. As a paragon of virtue, unsoiled by even a suggestion of sexual desire, she became the Romantic woman.

How different is Lotte from the wonderfully human characters, more than a decade in the future at the time of her creation, of Lorenzo da Ponte and Mozart. None of the women in *Don Giovanni*, not even Donna Anna whose actions the fatal night when the Don came into her bedroom are highly in doubt, deserved the kind of apostrophizing Werther (and Goethe) gives to Lotte. And the liveliness and reality of the Almaviva household in *The Marriage of*

continued on p. 102

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Friday, October 13	DON GIOVANNI
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Friday, November 10	LA BOHÈME
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Friday, November 24	FIDELIO

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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
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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-
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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 <i>OTELLO</i> Dr. Jan Popper	October 19 <i>DER ROSENKAVALIER</i> Dr. Dale Harris
September 14 <i>BILLY BUDD</i> Dr. Dale Harris	November 9 <i>FIDELIO</i> To be announced
September 28 <i>LOHENGRIN</i> Dr. Jan Popper	

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 <i>OTELLO</i> Dr. Jan Popper	October 8 <i>DER ROSENKAVALIER</i> Dr. Jan Popper
September 17 <i>BILLY BUDD</i> Dr. Dale Harris	October 22 <i>FIDELIO</i> Dr. Dale Harris
September 24 <i>LOHENGRIN</i> Dr. Jan Popper	

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. <i>OTELLO</i> James Schwabacher	Sept. 28, 7:30 p.m. <i>LOHENGRIN</i> Dr. David Kest
Sept. 15, 10 a.m. <i>BILLY BUDD</i> Dr. Dale Harris	Oct. 12, 7:30 p.m. <i>DER ROSENKAVALIER</i> Dr. Jan Popper
Sept. 21, 7:30 p.m. <i>DON GIOVANNI</i> Dr. Jan Popper	Oct. 20, 10 a.m. <i>FIDELIO</i> 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.) <i>OTELLO</i>	October 9 <i>TOSCA</i>
September 11 <i>NORMA</i>	October 16 <i>WERTHER</i>
September 18 <i>BILLY BUDD</i>	October 23 <i>DER ROSENKAVALIER</i>
September 25 <i>LOHENGRIN</i>	October 30 <i>LA BOHÈME</i>
October 2 <i>DON GIOVANNI</i>	November 6 <i>FIDELIO</i>

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) 567-8600.

September 6 <i>OTELLO</i> Dr. Jan Popper	October 12 <i>DER ROSENKAVALIER</i> James Schwabacher
September 14 <i>BILLY BUDD</i> Dr. Dale Harris	November 8 <i>FIDELIO</i> Stephanie von Buchau
September 28 <i>LOHENGRIN</i> Michael Barclay	

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 <i>OTELLO</i>	September 25 <i>DON GIOVANNI</i>
September 7 <i>NORMA</i>	October 16 <i>WERTHER</i>
September 11 <i>BILLY BUDD</i>	October 19 <i>DER ROSENKAVALIER</i>
September 18 <i>LOHENGRIN</i>	October 30 <i>FIDELIO</i>

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 <i>OTELLO</i>	October 12 <i>DON GIOVANNI</i>
September 14 <i>NORMA</i>	October 19 <i>DER ROSENKAVALIER</i>
September 21 <i>BILLY BUDD</i>	October 26 <i>WERTHER</i>
September 28 <i>TOSCA</i>	November 2 <i>LA BOHÈME</i>
October 5 <i>LOHENGRIN</i>	November 9 <i>SEASON REVIEW</i>

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 <i>OTELLO</i> Michael Barclay	October 5 <i>TOSCA</i> Arthur Kaplan
September 7 <i>NORMA</i> Arthur Kaplan	October 12 <i>WERTHER</i> Arthur Kaplan
September 14 <i>BILLY BUDD</i> Michael Barclay	October 26 <i>DER ROSENKAVALIER</i> Michael Barclay
September 21 <i>LOHENGRIN</i> Michael Barclay	November 2 <i>LA BOHÈME</i> Arthur Kaplan
September 28 <i>DON GIOVANNI</i> Arthur Kaplan	November 9 <i>FIDELIO</i> 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 <i>NORMA</i>	October 2 <i>LOHENGRIN</i>
September 18 <i>OTELLO</i>	October 9 <i>DON GIOVANNI</i>
September 25 <i>BILLY BUDD</i>	October 16 <i>TOSCA</i>

October 23
DER ROSENKAVALIER

October 30
WERTHER

November 6
LA BOHÈME

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

September 20
NORMA

September 27
BILLY BUDD

October 4
DON GIOVANNI

October 11
LOHENGRIN

October 18
WERTHER

October 25
TOSCA

November 1
DER ROSENKAVALIER

November 8
FIDELIO

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

September 11
NORMA

September 18
BILLY BUDD

September 25
LOHENGRIN

October 2
DON GIOVANNI

October 9
TOSCA

October 16
WERTHER

October 24
DER ROSENKAVALIER

October 30
LA BOHÈME

November 8
FIDELIO

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

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Ticket Information

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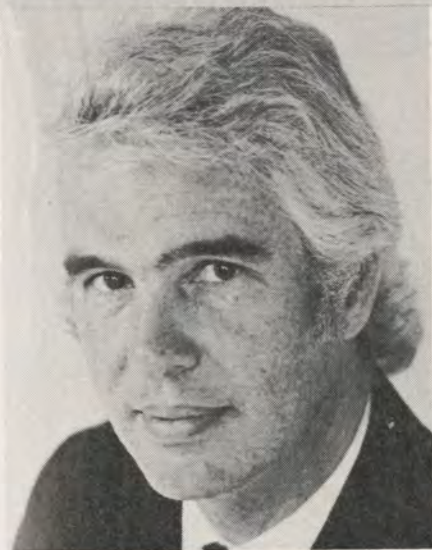
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Profiles

ANTONIO DE ALMEIDA



SONJA FRISELL



STEVEN RUBIN



Antonio de Almeida, until recently music director of the city of Nice, makes his debut with the San Francisco Opera leading performances of *Werther*. Born in Paris of American-Portuguese parents, he spent his early years in Argentina, where his musical studies began with Alberto Ginastera. He came to the United States to study nuclear chemistry at M.I.T., but transferred immediately to Yale, where he studied music with Paul Hindemith. After graduation, Almeida continued his studies with Serge Koussevitzky, George Szell and Sir Thomas Beecham. He has directed both the Portuguese Radio Orchestra and the Stuttgart Philharmonic, and as guest conductor has led the world's leading orchestras, including the Berlin and Leningrad Philharmonics, the London Symphony, the New Philharmonia, L'Orchestre de la Suisse Romande and the Czech Philharmonic. In the United States he has conducted in Chicago, Houston, San Francisco, Cincinnati, Washington and Philadelphia. His operatic credits include the Paris Opera, the Philadelphia Lyric Opera, the Teatro Liceo in Barcelona and the Festival of Aix-en-Provence. At the Nice Opera in recent months he has conducted *La Gioconda*, *La Forza del Destino* and *Roméo et Juliette*. Awarded the French Legion of Honor for his contributions to French music, Almeida's recordings have won major international awards. Among his recent recordings are Massenet's *La Navarraise* and the first complete recording of Thomas' *Mignon*.

Following the triumphant reception of last season's *Un Ballo in Maschera*, stage director Sonja Frisell is back with the San Francisco Opera to guide the revivals of Bellini's *Norma* and Massenet's *Werther*. Widely acclaimed for her staging of *Simon Boccanegra* in 1975, Miss Frisell was also responsible for the 1977 *Aida*. Born in England of Swedish-Canadian parents, she attended the Guildhall School of Music and Drama in London. At the same time she joined an amateur theater group and took a course in acting based on the teachings of Stanislavsky. She became a student director for two years at the Glyndebourne festival and spent a year studying with Carl Ebert in Berlin. In 1960 Miss Frisell received a grant to further her studies in Italy, where she has worked continuously ever since. Before joining the staff of La Scala in 1964, she was an assistant director at the Verona Arena summer festival and an aide to both Franco Enriquez and Margharita Wallmann. In 1975 she was appointed head stage director of La Scala. Miss Frisell's productions in opera have included *Khovanshchina* (1969) and *Lucia di Lammermoor* (1970) in Chicago and *La Traviata* and *Lucia* in Toronto (1971). Recent successes have been stagings of Donizetti's *La Favorita* at the Bregenz festival and the same composer's *Don Pasquale* for Festival Canada in Ottawa and the Montepulciano festival in Italy. She directed *La Traviata* for Festival Canada this past summer. Future plans *Lucia* in Edmonton and the first modern performance of Vivaldi's *Tito Manlio* at La Scala.

Steven Rubin made his debut with the San Francisco Opera as designer for *Werther* in 1975. For Spring Opera Theater he created sets and costumes for *L'Ormino* (1974) and *The Abduction from the Seraglio* (1975) and was responsible for Western Opera Theater's recent production of Offenbach's *The Tales of Hoffmann* (1975). Formerly lecturer and resident designer at the Yale School of Drama, Rubin has worked with the Yale Repertory Theater, the Long Wharf Theatre of New Haven, the Williamstown Summer Theater and the American Ballet Theatre. He designed costumes for the San Diego Shakespeare festival's production of *Measure for Measure* and a much-acclaimed production of Eugene O'Neill's *Ah, Wilderness* at the Circle in the Square in New York City. Assignments for 1978 include the Gershwin/Kaufmann musical *Let 'Em Eat Cake*, Lillian Hellman's *The Children's Hour*, starring Joanne Woodward and Shirley Knight, at the Berkshire Theatre festival in Stockbridge, Massachusetts; and Conrad Bromberg's *Two Brothers* at the Long Wharf Theatre in New Haven. He has recently completed *Calcium Light Night* for the New York City Ballet and designed costumes for the San Francisco Ballet's *Divertissement d'Auber*. At the 1978 Spoleto festival in Charleston Rubin was designer for the world premiere of the new Tennessee Williams play, *Creve Coeur*.

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MARIA EWING



KATHLEEN BATTLE



One of the foremost young mezzo-sopranos on the operatic stage today, Maria Ewing returns to San Francisco Opera this season for her first Charlotte in *Werther*. Well known for her portrayals of Mozart trouser roles, she has been acclaimed as Sesto in *La Clemenza di Tito*, Idamante in the Jean-Pierre Ponnelle production of *Idomeneo* (her debut role with the San Francisco Opera in 1977) and Cherubino in *Le Nozze di Figaro*, in which she made her debut with the Chicago Lyric Opera (1975) and the Metropolitan Opera (1976). She is a favorite of Ponnelle, who has directed her as Cherubino and Idamante for the Cologne Opera and Cherubino for the Salzburg festival of 1976, and most recently for her debut appearance at La Scala in *Pelléas et Mélisande*. She also appeared as Cherubino in the recent Ponnelle film of the opera. Earlier this year Miss Ewing sang Rosina in a new production of *Il Barbiere di Siviglia* in Florence and Turin, and Dorabella in the Peter Hall production of *Così fan tutte* at the Glyndebourne festival. She returns to the Metropolitan Opera in 1979 as Blanche in Poulenc's *Dialogues of the Carmelites*, repeating a role in which she earned critical praise in 1977. Recent concert engagements include the Mozart Mass in C Minor with the Boston Symphony Orchestra and the New York Philharmonic, and the Mahler Fourth Symphony with the Los Angeles Philharmonic. Miss Ewing's earlier appearances with San Francisco's Spring Opera Theater include Princess Sicle in *L'Ormindo* (1974) and the title role in *La Perichole* (1976).

American-born soprano Kathleen Battle will be remembered by San Francisco Opera audiences for her portrayal of Oscar in the 1977 production of *Un Ballo in Maschera*, her first appearance with the Company. Last season she also made her Metropolitan Opera debut as the shepherd in the new production of *Tannhäuser*. A native of Portsmouth, Ohio, Miss Battle studied at the University of Cincinnati College-Conservatory of Music, and in 1972 was invited by Thomas Schippers to the Spoleto festival to appear in Brahms' German Requiem. A regular soloist with the symphony orchestras of New York, Cleveland, Chicago, Boston and Cincinnati, she appears annually at the Ravinia and Cincinnati May festivals. In 1975 she sang the title role in Scott Joplin's *Treemonisha* on Broadway and at the Kennedy Center in Washington. She won great acclaim for her 1976 debut with the New York City Opera as Susanna in *Le Nozze di Figaro*. That same year she first appeared with the New York Philharmonic in *L'Incoronazione di Poppea* and with the Frankfurt Opera as Oscar in *Un Ballo in Maschera*. On the soprano's 1978-79 calendar are a number of important engagements including Nanetta in *Falstaff* with the Houston Grand Opera, *Joan of Arc* with the Cleveland Orchestra under Gennady Rozhdestvensky, performances with the Boston Symphony Orchestra and the New York Philharmonic under James Levine and Zubin Mehta, and debut appearances at the Glyndebourne festival and the Netherlands Opera.

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PATRICIA SCHUMAN



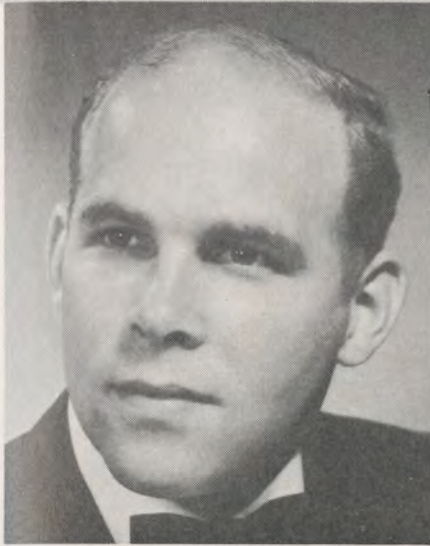
Mezzo-soprano Patricia Schuman makes her San Francisco Opera debut this season as Kätchen in *Werther* and a noble orphan in *Der Rosenkavalier*. Spring Opera Theater audiences heard her earlier this year as Suzy in *La Rondine*; previously she appeared with SPOT in the 1976 production of Bach's *St. Matthew Passion*. A participant in the 1978 Merola Opera Program, she had the role of Apollonia in the Paul Masson Mountain Winery performances of Haydn's *The Songstress*. She was the winner of the Jean Donnell Award at the 1978 San Francisco Opera Regional Finals. A member of the San Francisco Opera and Spring Opera Theater choruses from 1973 to 1975, she currently studies with Martial Singher and Janet Parlova, and has appeared with the Hidden Valley Opera in Carmel, the Talent Bank, the Music Academy of the West, Pacific West Opera Company and the San Francisco Chamber Opera Ensemble. This year she made her debut as Carmen with the West Bay Opera, and in late fall she will perform *The Merry Widow* with Woodminster Musical Theater.

JOSÉ CARRERAS



Following his stunning portrayal of King Gustavus in the 1977 *Un Ballo in Maschera*, Catalan tenor José Carreras returns to San Francisco for his first portrayal of Werther. Other of his roles with the Company are Rodolfo in *La Bohème* (1973), Pinkerton in *Madama Butterfly* (1974) and Nemorino in *L'Elisir d'Amore* (1975). One of the most celebrated recording artists, Carreras divides his time between major houses in the United States and Europe. This year he opened the La Scala season with Verdi's *Don Carlos* and was subsequently heard at the Metropolitan Opera with Montserrat Caballé in *Adriana Lecouvreur* and in *L'Elisir d'Amore* and *Tosca*. Again with Mme. Caballé he returned to La Scala for performances of *La Forza del Destino* under the baton of Zubin Mehta, appeared in Paris in the Verdi Requiem, and during the Salzburg festival he was heard in *Der Rosenkavalier* and *Don Carlos*. During the 1979 season the young tenor will perform Werther at both Covent Garden and in Zurich, *Luisa Miller* at the Metropolitan Opera and *Un Ballo in Maschera* in Hamburg. Carreras was born and educated in Barcelona. He made his professional debut at the Teatro del Liceo in *Lucrezia Borgia*, and was recognized as a major talent by his famous compatriot Montserrat Caballé, who has encouraged his career through the years and performed often with him in the world's most prominent opera houses.

ALLAN MONK



Canadian baritone Allan Monk appears in his eighth season with the San Francisco Opera as Donald in *Billy Budd*, the Herald in *Lohengrin* and Albert in *Werther*. Most recently, local audiences heard him as Count Tomsky in *Pique Dame*, Paolo in *Simon Boccanegra* and the Speaker in *The Magic Flute*. The baritone was a member of Western Opera Theater during its inaugural 1967 season and subsequently sang with Spring Opera Theater as Monterone in *Rigoletto* (1970) and Zurga in *The Pearl Fishers* (1975). The more than 30 roles he has performed with the San Francisco Opera include Masetto in *Don Giovanni*, Belcore in *L'Elisir d'Amore*, Escamillo in *Carmen*, Lescaut in *Manon* and Donner in *Das Rheingold*. Monk's early experience was in musical comedy, and he appeared with several Canadian orchestras in recital and "pops" programs. For several summers the baritone performed Mozart roles at the National Arts Centre in Ottawa, singing the Count in *The Marriage of Figaro*, Guglielmo in *Così fan tutte* and the title role in *Don Giovanni*. More recently, Ottawa heard his Malatesta in *Don Pasquale* last July and Toronto his first Wozzeck last October. In 1976 Monk made his Metropolitan Opera debut as Schaunard in *La Bohème* and later appeared in the live television broadcast of that opera from the stage of the Met. Since then he has been heard with that company in several roles, including Masetto and Silvio in *I Pagliacci*, both of which were seen over national television in 1978.



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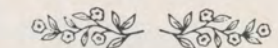
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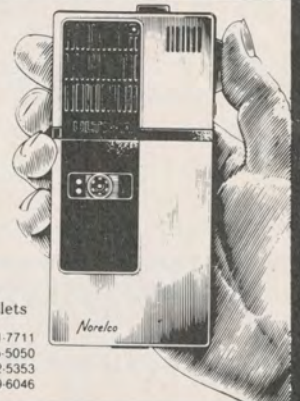
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PAUL HUDSON



English bass Paul Hudson makes his American debut with the San Francisco Opera, performing Dansker in *Billy Budd*, Angelotti in *Tosca*, the Bailiff in *Werther* and Colline in the student matinee and family-priced performances of *La Bohème*. A regular artist with the Royal Opera at Covent Garden, he has made over 300 appearances with that company. With the English National Opera he has sung such roles as King Philip in the five-act version of *Don Carlos*. Hudson's roles with the Welsh National Opera include Bottom in *A Midsummer Night's Dream*, Colline in *La Bohème* and Nourabad in *Les Pêcheurs de perles*. He soon makes his debut in Johannesburg, South Africa as Fiesco in *Simon Boccanegra*.

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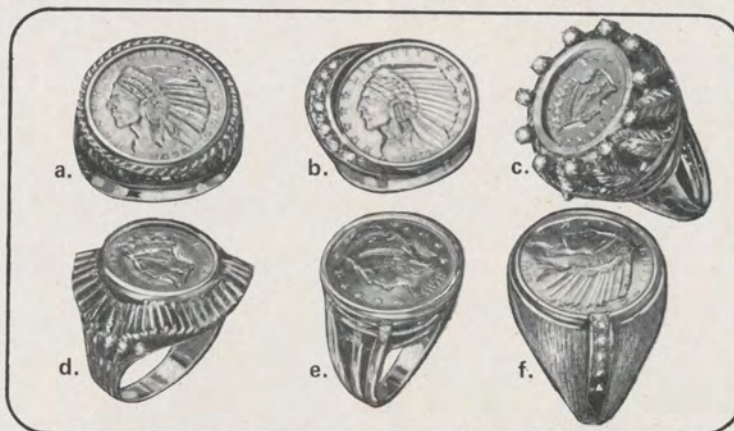
RAYMOND MANTON



Raymond Manton has sung thirty-seven roles during twenty-four consecutive seasons with the San Francisco Opera, a record matched by no other artist in the history of the Company. Among the memorable portrayals that have made the tenor a favorite of San Francisco audiences are the Simpleton in *Boris Godunov*, Pang in *Turandot*, Andreas in *Wozzeck*, Remendado in *Carmen*, Beppe in *I Pagliacci*, and Bardolph in *Falstaff*, to name but a few. With Spring Opera Theater he has sung leading tenor roles such as Almaviva in *The Barber of Seville* and Alfredo in *La Traviata* and two unforgettable comic roles: Baron Puck in Offenbach's *The Grand Duchess of Gerolstein* and Guglielmo Antolstoinolonoff in Donizetti's *Viva la Mamma*. Manton has performed with the opera companies of Houston, Seattle, San Diego, Los Angeles, Portland and Boston and has been a frequent soloist with the San Francisco Symphony and other West Coast orchestras, including the Los Angeles Philharmonic and the Vancouver and San Diego Symphonies. During the 1977 season here he performed Emperor Altoum in the new Ponnelle production of *Turandot*.

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STEPHEN WEST



In his debut season with the San Francisco Opera bass-baritone Stephen West sings Montano in *Otello*, the First Mate in *Billy Budd*, Sciarone in *Tosca*, Johann in *Werther*, a notary in *Der Rosenkavalier* and Alcindoro/Benoit in the student matinee and special family-priced performances of *La Bohème*. A semi-finalist in the 1973 Metropolitan Opera National Auditions, he went on to study for three years at the Curtis Institute of Music in Philadelphia. While there he appeared with the Philadelphia Lyric Opera in *Macbeth*, *Madama Butterfly*, *Tosca*, *La Traviata* and *Lucia di Lammermoor*. In 1977 he was called on two hours notice to sing the Commendatore in *Don Giovanni* with the Philadelphia Opera Company. Among the other companies with which he has performed are the Seattle Opera, Central City Opera, Kentucky Opera Association, where he sang Don Basilio in *The Barber of Seville*, and AVA Opera Theatre, where he portrayed the title role in *Falstaff*. West recently made his debut with Spring Opera Theater as Taddeo in *The Italian Girl in Algiers* and sang Count Robinson in Cimarosa's *Il Matrimonio segreto* with Brown Bag Opera in June. He has been heard as guest soloist in Bach's *B Minor Mass* with the Denver Symphony and in Handel's *Messiah* in the Mormon Tabernacle. West was recently named U.S. Steel Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

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SAMUEL BYRD



Alabama-born baritone Samuel Byrd, who made his San Francisco Opera debut during the 1976 season singing in *Die Frau ohne Schatten* and the world premiere of Imbrie's *Angle of Repose*, returns as the Novice's friend in *Billy Budd*, Brühlmann in *Werther* and Schaunard in the student matinee and special family-priced performances of *La Bohème*. A finalist in the 1975 San Francisco Opera Regional Auditions, he was a participant in that year's Merola Opera Program and won the Program's Bernhardt N. Poetz Award. The following two seasons he toured with Western Opera Theater, performing such lead roles as Figaro in *The Barber of Seville*, Count Almaviva in *The Marriage of Figaro* and Dr. Malatesta in *Don Pasquale*. Byrd was an apprentice artist with Santa Fe Opera in 1973 and 1974 and has been a soloist with the Birmingham Symphony as well as the opera companies of Birmingham and Tucson. He has received grants from the National Opera Institute and the Martha Baird Rockefeller Fund, and was a recent prize winner in the Baltimore Opera National Vocal Competition.

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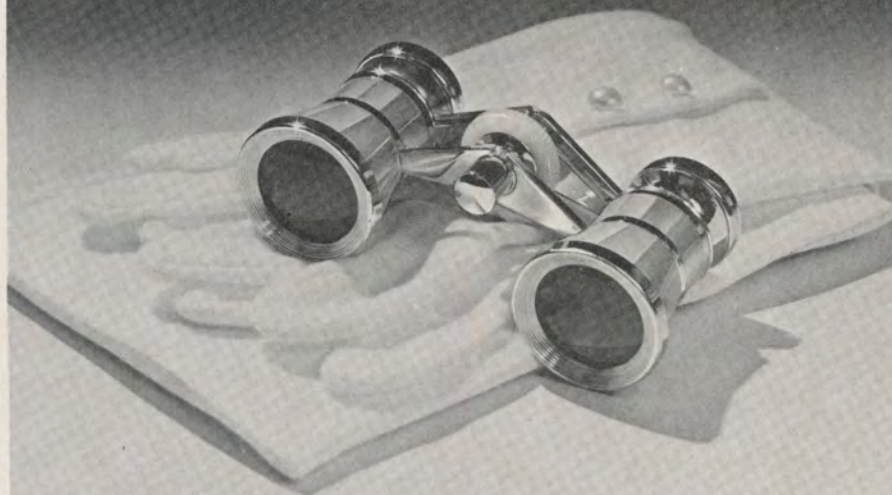


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Past



photo by Ron Scherl

Werthers



For an opera generally not considered in the standard repertoire, Massenet's *Werther* has been not infrequently performed by the San Francisco Opera. In the next few pages are photographs from past productions here, including 1975 (above) when the current investiture was new and the Werther and Charlotte were Giacomo Aragall and Heather Harper.



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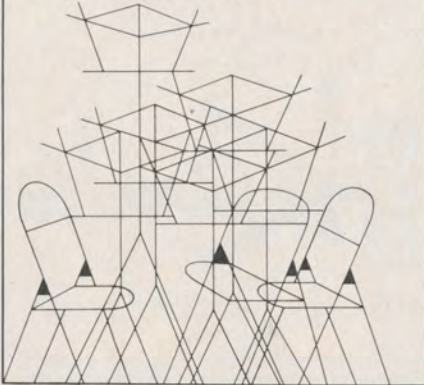
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On Saturday evening, September 19, 1953, two young Italian singers made their American debuts, tenor Cesare Valletti (far left, as Werther) and mezzo-soprano Giulietta Simionato (above as Charlotte with Lorenzo Alvary as the Bailiff). The cast also included Dorothy Warenskjold as Sophie and George Cehanovsky as Johann, and this November 19 Simionato, Warenskjold, Alvary and Cehanovsky will all return to San Francisco to take part in the Anniversary Gala.

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When *Werther* first entered the San Francisco Opera repertoire in 1935 the title role was sung by the great Italian tenor Tito Schipa, with Coe Glade as Charlotte.

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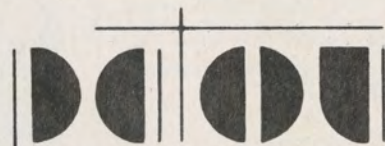
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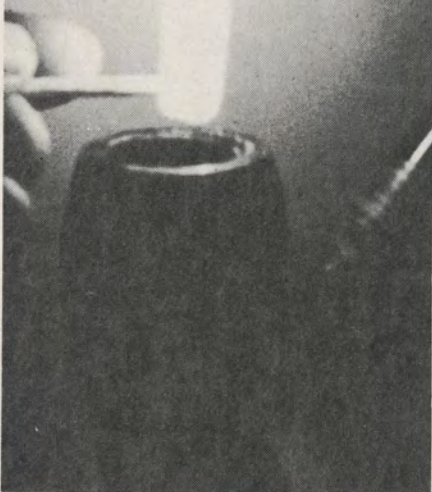
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Tito Schipa as Werther in 1935 with Coe Glade as Charlotte on the left and Anna Young as Sophie on the right. A curiosity of these performances was that Schipa sang in Italian while the rest of the cast sang in the original French!

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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.

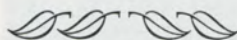
The new San Francisco Opera Gift Shop is open for a full hour before every performance of the current season and at all intermissions. Proceeds from all sales go to the San Francisco Opera, and the Gift Shop is being set up jointly with the San Francisco Ballet, which will maintain it during the ballet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

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A Particular Kind of Female Voice



Massenet's Charlotte Is within the Category Begun by Cornélie Falcon in Paris

by Allan Ulrich

If you turn elsewhere in this magazine, either to the company roster for the season, or to the cast listing for this performance, you will notice that the editors are observing a time-honored tradition. After the names of the

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singers, they have carefully omitted any indication of vocal categories. Surely, there is a note of diplomacy in this move: assignments of official vocal categories may, in some cases, conflict with how the artist believes he or she should be described. But the omission also hearkens back to that period, over a century ago, when arbitrary distinctions in voice ranges, at least on the female side, simply did not exist.

There were contraltos, of course, their presence due to the disappearance from the scene of the male alto and Rossini's conscious decision to exploit the lower register for both its comic and florid possibilities in such zany masterpieces as *L'Italiana in Algeri* and *Cenerentola*.

And there were sopranos. Not mezzo-sopranos, dramatic sopranos, lyric sopranos, coloratura sopranos, *spintos*, *lirico-spintos*, or what have you—just sopranos. Adalgisas sang *Norma*, Ebolis sang the *Trovatore* Leonora and Carmen was impersonated by everyone from Brünnhildes to Butterflies.

The fact of the matter is that we are not dealing merely in vocal extremes; if we were to take that mechanical approach, we would find that the role of Brünnhilde descends further down the scale than either Fricka or Erda. We should consider instead the approximate average range or *tessitura* of a role. By 1840, the peripatetic opera-goer realized that many of the more prominent composers of the era had been smitten by a particular kind of female voice, not quite what we today would consider a "dramatic soprano," yet not precisely a "mezzo-soprano," either.

Word of her origins circulated from Paris; the maturing Verdi and the *verismo* composers in the latter decades of the century exploited her



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talents. Her greatest inroads, however, were made in her native France. Berlioz, who had heard the prototype of this new kind of soprano in the flesh, surely remembered her when he created his Marguerite for *La Damnation de Faust*, and he gave her two opportunities to shine in his epic *Les Troyens*. Jules Massenet continued within the tradition; even in 1892, the year of *Werther's* premiere, the Falcon retained her influence on the musical stage, with such formidable artists as Pauline Viardot having done their very best to keep her there. And, although Massenet's Charlotte has been incarnated in our century by such disparate voices and temperaments as the dramatic mezzo of Giulietta Simionato, the more flexible mezzo of Conchita Supervia and the almost lyric soprano of Ninon Vallin, there can be little doubt who inspired her creation.

The lady who lent both her name and her talents to this new breed of singer rose and departed from the skies over the Paris Opéra with the speed and brilliance of a comet. Yet, although she appeared before the public for all of a decade, her contribution to the French Grand Opera tradition was as important as any other single artist's. Marie-Cornélie Falcon was born in Paris, the daughter of a tailor, on 28 January 1812. From the beginning, it would appear that she was destined for a career in music. She studied first at a convent school, and was enrolled in the Conservatoire in 1827. There she learned *solfège* under Henry, singing under Pellegrini and Bordogni, and what was called "lyric declamation" from the great and unstable tenor, Adolphe Nourrit, with whom she would appear in public, on an equal footing only a few years later.

The Falcon talent was recognized early. She won first prize for vocalization at



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the Conservatoire in 1830, while taking the honors in a singing contest the following year. She was beginning to attract the attention of all the right people.

One of them was Dr. Louis Véron, the current impresario of the Paris Opéra, the company that was most reaping the benefits of the business and professional class, the "true bourgeoisie" that had arisen since the July Revolution. Véron realized quickly that his female roster could use some additional star power. True, he had retained the services of Mlle. Julie Dorus-Gras and Mlle. Laure Cinti-Damoreau, but the competing Théâtre-Italien boasted the services of both Maria Malibran and Henriette Sontag.

So Véron gambled on Falcon, hiring her in 1832, and casting her immediately as Alice in Meyerbeer's *Robert le Diable*, until then the exclusive property of Dorus-Gras. There were audible complaints from the latter, but Véron responded by immediately raising Falcon's stipend, which had been fixed at 3,000 francs. She suffered perhaps from some early miscasting. For operas like Spontini's *Fernand Cortez* and Rossini's *Moïse*, she possessed neither the lightness of emission nor the fluidity that had marked the contributions of her predecessors, and only rarely did she return to the Rossini roles of Adèle in *Le Comte Ory* and Mathilde in *Guillaume Tell*.

Instead the Opéra plied her with premieres. There were two in 1833. Auber's *Gustave III*, to a Scribe libretto, reached the boards on Feb. 27; it was adjudged by a contemporary critic as the most energetic of the composer's operas (Verdi, of course, had his in-nings with story in *Un Ballo in Maschera*). Falcon sang Amélie, Nourrit sang Gustave, and there were some sensational ballets by Taglioni for the

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climactic confrontation. By the beginning of 1837, the work had tallied one hundred performances.

Less successful was Falcon's other new opera that season, Cherubini's *Ali Baba*, its July opening meeting with a frosty reception, it writing considered magisterial, its vitality almost nowhere in evidence.

No. Falcon's was a very special voice and temperament, more specifically pathetic and dramatic than her colleagues'. Its possibilities grew apparent in her *Donna Anna* at a March 1834 revival of *Don Giovanni*. Perhaps one should say *Don Juan*; for, although the music was, roughly by Mozart, the text was certainly not Da Ponte's, but a concoction of the French littérateur, François Castil-Blaze. The *tessitura* of the libertine's part had been elevated to accommodate Nourrit, but, in the throat of Falcon, the elemental quality of *Donna Anna's* rage remained undimmed from the original. In the *Journal des débats*, an enthusiastic Berlioz observed that "Mlle. Falcon sings it with love, with passion; one observes the emotion which torments her, the trembling of the voice in certain touching passages, the energy with which she attacks certain notes and the ease with which she illuminates various details of the portrait which most of her rivals are content to leave in the shade." Reviews like that were enough to drive Dorus-Gras almost to desperation and Cinti-Damoreau to the stage of the rival *Opéra-Comique*.

Falcon became the darling of the daily press and the *mémoristes*. Later Maxime du Camp would recall that "she had an Olympian profile, a little cold, but admirable. Her black eyes, black hair, firm lips, her tall figure and her elegant bearing reminded one of a Roman empress."

continued on p. 100

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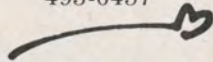
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Victoria de los Angeles



Leyla Gencer

Four great San Francisco favorites will be among the more than fifty artists participating in the Anniversary Gala on November 19 on the stage of the War Memorial Opera House. They are sopranos Victoria de los Angeles and Leyla Gencer, mezzo-soprano Regina Resnik and conductor Francesco Molinari-Pradelli. The evening will honor the gold and silver jubilees of general director Kurt Herbert Adler and is a benefit for the San Francisco Opera Association and the San Francisco Opera Guild.

Remaining tickets are available now at the Opera Box Office. The major portion of the ticket price is tax-deductible and income from the Gala will be used by the San Francisco Opera as matching funds for an anticipated challenge grant from the National Endowment for the Arts.

Victoria de los Angeles has been one of the leading sopranos of the American operatic stage for the last two decades. She made her San Francisco Opera debut in 1962 and sang Mimi

and Desdemona here, as well as Donna Anna in *Don Giovanni*, a role which she has only sung at La Scala otherwise. She is presently on a concert tour of the United States which also includes her first-ever performance of the title role of *Carmen* scheduled for November 4 in the east.

Leyla Gencer, the Turkish soprano who has become almost a legend in the Italian musical world, has spent almost her entire American career connected with the San Francisco Opera. She made her American debut here in 1956 in the title role of *Francesca da Rimini* and other operas in which she has had leading roles here include *La Traviata*, *Lucia di Lammermoor*, *Manon*, *Rigoletto*, *Don Carlo* and *La Gioconda* on the opening night of the 1967 season.

In addition to every major Italian house, Miss Gencer has sung at the Glyndebourne and Salzburg festivals and in Vienna, London, Buenos Aires, Chicago, New York, Rio de Janeiro, Lisbon, Barcelona and many other cities. Her repertoire is huge and, in

Molinari-Pradelli, sary Gala Artists



Francesco Molinari-Pradelli



Regina Resnik

In addition to singing the standard works of practically every major composer except Wagner, she has won special renown for reviving a number of seldom-heard works from the bel canto period of the early nineteenth century. Only recently she had a great personal success in Donizetti's *Poliuto* at the Fenice in Venice. For the Gala here she will sing an aria from one of these early operas.

Miss Resnik began her San Francisco Opera career in 1946 as the *Fidelio* Leonore and for a number of seasons sang leading soprano roles such as both Donna Elvira and Donna Anna in *Don Giovanni*, Gutrune in *Götterdämmerung*, Mistress Ford in *Falstaff* and the title role of *La Gioconda*.

She returned to the Company as a mezzo-soprano Amneris in the opening-night *Aida* of the 1963 season and since then has won acclaim for her Carmen, Azucena, Klytemnestra, and especially the old countess in *Pique Dame* and the first prioress in *Dialogues of the Carmelites*. In 1972, for

the golden anniversary season of the San Francisco Opera, Miss Resnik had the leading role in the American premiere of Gottfried von Einem's *The Visit of the Old Lady*. Miss Resnik will be one of a number of conferenciers at the Anniversary Gala.

Maestro Molinari-Pradelli made his American debut with the San Francisco Opera on the opening night of the 1957 season with Puccini's *Turandot* and conducted innumerable performances of many operas during a number of years since then. He is a native of Bologna, Italy, and still makes his home there. He studied at the Accademia Santa Cecilia in Rome under Bernardino Molinari and got his degree in 1937.

From Milan's La Scala, Rome's Teatro dell'Opera, Naples' San Carlo, to the Metropolitan, London's Covent Garden, Vienna's Staatsoper, Maestro Molinari-Pradelli's career has ranged over all the leading theaters of the western world, and he has also made many recordings.



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	11	Norma 8 pm A,B
	18	Billy Budd 8 pm A,B
	25	Otello 8 pm C
October	2	Lohengrin 7:30 pm A,C
	9	Don Giovanni 8 pm A,B
	16	Tosca 8 pm A,C
	23	Tosca 8 pm B
	30	Werther 8 pm A,C
	San Francisco Opera FAIR Sunday, October 8, 1978 Noon to 8 pm War Memorial Opera House	
November	6	La Bohème 8 pm A,C
	13	Der Rosenkavalier 8 pm A,B
	20	Fidelio 8 pm A,C
	27	Der Rosenkavalier 8 pm A,B
	30	Der Rosenkavalier 7:30 pm D,E

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

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Female Voice
continued from p. 95

Alphonse Royer's verdict ran to superlatives. "Her singing," he claimed, "was a model of diction and of expression . . . before Cornélie Falcon, there had not been seen on the stage of the Académie Royale an artist who united in one person so many natural means, so much talent of execution, so much distinction and beauty." Eugène Briffault's comment was more succinct, but the message was the same: "No longer could it be said that the Opéra is supported on the legs of its dancers." *La Vestale* was soon revived for Falcon, but the parts that brought her immortality lay just around the corner. They were Rachel, the eponymous heroine of Halévy's *La Juive* (1835) and Valentine in Meyerbeer's *Les Huguenots* (1836). Almost overnight, French Romantic Opera reached its apogee. What one critic had called "that bombastic and degenerate declamation which belonged neither to tragedy nor to music" had been grafted on to a warmer, more pliant, more Italianate *bel canto* style. The stiffness of the French tradition prevented singers like Nourrit and Falcon from attempts at excessive embellishments in their interpretations. It was the lesson of Rossini comprehended with superb intelligence and exquisite taste. But the dramatic response was a purely instinctive one.

So thought "the supreme pontiff of criticism," Jules Janin, when he wrote in *Journal des débats*, after the premiere of *La Juive*:

"Mlle. Falcon sang like she acted. Who would guess on seeing her in such a performance, in seeing her alternately tender, excited, joyous, suffering, resigned, that this child, who is also a

great tragedienne, had never seen the great Talma perform?"

Two other premieres awaited Falcon. The first was *Esmeralda*, drawn from Victor Hugo's *Hunchback of Notre Dame* by Mlle. Louise Bertin in 1836. Her last role was as Léonor in Louis Niedermeyer's biographical *Stradella*. It was at a repeat performance of this now forgotten work that tragedy struck.

Near the end of the first act, as Falcon opened her mouth to sing, nothing came out but a distressing gurgle; she paled, and Nourrit, who was singing the title role, gripped her shoulders to keep her from collapsing. She withdrew from the company, consulted physicians and voice teachers and hoped that a trip to Italy, with its balmy weather and famed coaches, might rebuild her technique. She stayed 18 months and returned to the Opéra in a hastily arranged benefit evening, featuring scenes from some of her most beloved roles.

Hopes were high, but disappointment was not long in coming. Almost 30 years later, Nérée Desarbres reminisced about that sad occasion:

"Scarcely on the stage, exciting to virtual paroxysm the enthusiasm of the entire auditorium, the singer was taken with a loss of voice. Alas, three times, alas, that, of this splendid voice, which was scarcely applauded, there existed still only a few isolated notes, of this acting style, which had once impressed so vividly, there remained but a shadow. The divine instrument had lost its soul, the sublime artist had just said her final *adieu* to the Opéra."

Despite this tragedy, it was soon evident how much French operatic life

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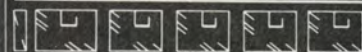
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and the plans of its composers had been built around the Falcon throat. Although she never sang in a Donizetti premiere, he had intended Pauline in *Les Martyres* for her; and had re-written the three-act *L'Ange de Nisida* into the four-act *La Favorite* to suit her talents. She, of course had to be replaced before the opening. And there are few documents in all of operatic lore of a more pathetic nature than the one that Donizetti sent to tenor Gilbert-Louis Duprez in the spring of 1838:

"... I come now to speak to you about Mlle. Falcon. She would be absolutely delighted (she says) to have me write an opera for her talents, but on that score, it seems to me that we can't count much. I think that she needs a lot of rest because after she has sung a short time, her voice becomes veiled. Would to God that she was cured now! I knew her and heard and appreciated her as the beautiful Jewess. Who knows? She could be cured by this good weather."

The lady, however, retired to her villa outside Paris, where she survived until 1897. Her triumphant career had been restricted to the Opéra and it had endured but an agonizingly short five years. That austere critical eminence, Fétis, could lament as late as 1869 in his monumental *Biographie Universelle des Musiciens* that no other talent of comparable quality had succeeded Falcon at the company, and Fétis was scarcely a sentimental man.

Yet she left her mark on the composers and singers who followed. This heroine of this performance remains to testify of her durability.



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The Two Werthers
continued from p. 62

Figaro has everything to do with the age in which a rational look at people was all.

Lotte's existence on the pinnacle on which Werther places her makes her a sister of Leonore, whom Beethoven idealized for giving up everything and risking her life for the man she loved. Equal nobility can be found in early Wagner (Senta of *Der Fliegende Holländer* and Elisabeth in *Tannhäuser*) and many Italian operas, such as Gilda in *Rigoletto* or even Aida. But as Romanticism waxed, the constant literary and dramatic creation of woman as plaster saint became dull.

Then along came *Tristan und Isolde*, and nothing was really ever the same again. It did not glorify love as an ideal but idealized sexual love itself. Though it was far clearer in Wagner's music than in his typically convoluted text, Tristan and Isolde were both sexually crazy about each other—long before the love potion—and both longed to live in a condition of constant sexual stimulation. Audiences did not often accept this interpretation (some still don't), but both musically and dramatically *Tristan* made the public very nervous. Unsatisfied longing was definitely expressed by a woman, and the sexual relation was as real as it had been with Shakespeare.

Tristan, though first performed in 1865, really came into its own during the decade of the '80s. Massenet as an ardent Wagnerite knew it well and has to have been influenced by it. When he turned to *Werther*, he was willing to accept that Charlotte would choose not to leave her husband for a thousand reasons and that Werther would love her for her maternal ways, but in his music he made it clear that at least from the end of their walk in the garden in Act I she really wanted Werther and no one else. To the Viennese of 1892, this interpretation simply made sense, a

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carrying out of what they probably felt when they read the book. And, additionally, they were possibly gratified by having Massenet do something so utterly un-French. Instead of making the story more subtle, he made it less so. Instead of suggesting half-answers to all the questions, as Debussy might have done, Massenet unambiguously spelled it all out.

With all the changes in Charlotte to suit the times, the symbol of Werther as the embodiment of total infatuation remained the same. That this kind of love almost never works over a long period of time is a truism. That it is almost always selfish in that the lover views the object of his affection as an extension of himself or his own thought (Charlotte may not have liked taking care of the children or even slicing their bread but Werther didn't care) has been proved by our own analytical age. But most people still long for the experience of being as much in love as was Werther. When it happens and the person for whom the lover eats, drinks and breathes rejects him, few kill themselves, but they want to do so. And when the tenor rises to sing "Pourquoi me réveiller" to Charlotte in the opera's bedroom scene, the passion that pours out describes that wild, dizzying kind of feeling that at least once in a lifetime is enriching—as long as you don't have a loaded pistol around.

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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.



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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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